

SQUARE DANCING

MARCH 1970

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THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY

GENE
ANTHONY



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The Sets in Order

AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BOULEVARD

• LOS ANGELES, CALIFORNIA 90048



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

In reading the news about dancers going to a Home for the Aged to dance, we do this, too. We started a new club in St. Cloud this last fall and we go about once a month and dance at our Medic Home here. It is a joy to see how happy the people can be with such a little effort on our part. Our club is Wagon Wheel Squares and our caller L. H. Weise.

Mrs. Wm. F. Potter
St. Cloud, Fla.

Dear Editor:

Square dancing in New Zealand has been boosted by recent reports in Sets in Order featuring Art Shepherd as a Caller of the Month and publishing letters from dancers in other areas of New Zealand. In Auckland I found the movement almost exhausted by purist groups who were keeping alive the barnyard style of the early 1950's...

In liaison with the Auckland YMCA we

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negotiated with Art to introduce modern style fun nights. Even as this was taking place we were visited by an American caller who had his own style of dancing. This, introducing as it did a style not recognized by Sets in Order, created some confusion at dancer level. The value of your article on Standardisation in
(Please turn to page 60)

SQUARE DANCING

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FESTIVAL III
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FESTIVAL IV
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RED HOT

Line

LOOKING TOWARD CLASSES: Reports coming out of Kansas indicate success with classes two times each week. If night schools conduct Phys. Ed. classes on Tuesdays and Thursdays why not square dancing on the same basis? Septemberfest theory of solid week of all day beginner classes to be tried again this year.

SCHOOL REPORTS: Unusually large number of college and graduate students specializing in square dance calling and teaching....Joan Bennett recently completed graduate thesis in the form of a 20-minute color and sound motion picture. Subject: Square Dance Basics. Includes many excellent angles and good styling tips.

RECORD REVIEWS, KEYS AND RATINGS: Excellent feedback indicates needs for some barometer on new recordings. Recorded range and tempos in our reviews to be reactivated next month....Stan Burdick to publish "All Time Favorites" as result of current poll. Unique project being conducted by Frank Robertson (Robertson's Dance Supplies, Sacramento, California) provides tapes with several measures each of the called and flip sides of all latest square dance releases. Proving to be a great boon to callers and teachers in out-of-the-way areas.

MISCELLANEOUS: Latest association idea, a "decoration pool" Groups of different areas are working exchange programs to trade props and dance decorations through a decoration "library". Anybody want to swap a Thanksgiving theme for a Christmas setup? Latest in the business of square dance camps, Al Brundage and Dave Platt. Their Chestnut Lake campground consisting of 34 acres in Port Republic, New Jersey. Hoping for grand opening May 30th. The National slated for Louisville this summer has just passed the 10,000 pre-registration figure. A possible new record in the making....Notice to all overseas A.P.O.s and F.P.O.s, your delayed mail days may be over. Starting this month SQUARE DANCING comes to you via SAM (Space Available Mail)....By-the-way, if your copy of SQUARE DANCING arrives late, please check with your local P. O.

COMING: (Next month) a complete program for official observance of National Square Dance Week. Sample letters, promotion suggestions, etc....(Slated for May). Sample petitions and revitalized program for an American Square Dance commemorative stamp.



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DICK JONES — NEW YORK

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Dick has been guest lecturer and instructor of Western Square Dance at numerous northeast universities, colleges and teacher training institutes.

Bachelors degree in Physical Education from Springfield College, Massachusetts, and Masters degree in Education and Recreation from New York University.

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JOHNNY DAVIS — KENTUCKY

Over 21 years of experience in all phases of square and round dance leadership. Toured extensively throughout U.S. and Canada. Featured caller for many of the leading festivals. Has served on the staffs of Boyne, Kirkwood, Woodlands, Lightning S, and Holiday Squares. Writes and records for Grenn Records. Has written articles and choreography for leading magazines. Conducted callers clinics, panels, and workshops throughout U.S. and Canada. Bachelors degree in Education. Currently working on Masters degree in Guidance and Counseling. Formal training in music and speech, and in radio-television arts. Johnny is one of the Midwest's most outstanding National Callers and Square Dance Leaders.



FOR COMPLETE INFORMATION

write or phone . . .

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ARDY JONES — NEW YORK

Conducted and staffed Callers Schools, Workshops, and Clinics throughout the Northeast. Extensive specialized training in voice, music, dramatics, and public speaking.

Bachelors degree in Education, State University of New York and Masters degree in Education and Recreation from New York University.

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NEWEST WHITE PETTICOAT — "DOUBLE REVERSIBLE" . . . Two in one — a Stiff and a Soft layer sewed to a single top. Stiff layer remains bouffant . . . soft layer next to body does not scratch or ruin hosiery. Reversible for proper look with summer dresses of light weight material. \$16.95 plus \$1.00 handling.

"A WORD ABOUT PETTICOATS" . . . Today's dance petticoats are made from the miracle synthetics of Dacron and Nylon thread. One type of fabric, called "Net", is a knitted material of low thread count and a bias stretch which causes whatever finish is applied for stiffness to break down rather quickly . . . with the resulting "limp" petticoat that tears easily. Another type, called "Marquisette", is a woven material of great strength and high thread count. It is far more expensive in initial cost (the best always is) but is cheaper in the long run and much more satisfactory.

Three types of Finish are available in Marquistes:

STIFF — Permanent finish — retains bouffancy longer than any other — withstands heat and humidity and machine washing — is bulky on dance floor and may scratch and pick hosiery.

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GROUP DISCOUNT PLAN FOR BEGINNING CLASS MEMBERS...WRITE FOR INFORMATION

A SPECIAL MEANING

(a portion of a letter recently received from Verdun, France)

"We are twenty four girls and boys. We are French but we practise Square Dancing. We learnt it with the American Red Cross Center stationed in Verdun till 1967. (They) gave us some old records and till now it was enough for us. But today we are better dancers and we wish to go forward . . . Isn't (it) funny to be a Square Dancing Club without Americans among us? I am thinking it is good because it means that American people and French people are always friends.

"An American Square Dancer (French)"

Marie J. Martin

And so, from Rio de Janeiro, from Tokyo, from Copenhagen and from France — from all parts of the world come letters that lead us to believe that Square Dancing gradually is becoming the great international language of friendship, between people — everywhere.



Ed Gilmore joins us in the writing department this month (page 19) as he takes on Chapter Two of "Calling and Teaching Square Dancing," the textbook for callers started in the January issue.

Over the years Ed has contributed much to the square dance scene. For years calling was treated as a natural or a self-taught talent and Ed was one of the first actually to teach callers "How to call." He was teaching callers' classes twenty years ago and today is still active at several schools and institutes across the country.

When we started to plan the text some years ago we decided that to be of value we had to begin by talking to the person who had never called before. More than that, we had to think not just of the activity as it is today but as it may be in five, ten or fifteen years from now.

With the future in mind, we asked Ed Gilmore to start with the most fundamental steps — the one-plus-one-equals-two — that every caller must know **before** he goes on to choreography, sound systems or indulging in equivalents. Once these foundations have been covered we'll move on until we have touched every need of the caller.



On the next two pages we begin a new feature covering the many views of square dancing. We've known the writer, Jim Schnabel, since 1957 and for years we've enjoyed his views in the pages of Mike and Monitor, journal of the National Area Callers Association in Washington, D.C. Jim's column in these pages will alternate with Madeline Allen's "The Dancer Looks at Square Dancing." The outcome of the two viewpoints should prove most interesting. With the representation of both sexes and with the East Coast and the West Coast reporting, we can look for a lively series of discussions.

The View from Here

By Jim Schnabel, Alexandria, Virginia

JUST ABOUT ANY TIME a covey of long-time square dancers gets together the talk turns to the Good Old Days. Veteran dancers are apt to recall with longing how wonderful square dancing used to be. They may reminisce about the Fun and Smooth Dancing of yesteryear. They will probably dwell at length on how "friendly" all the clubs used to be, implying that things have perhaps gone down hill in that department. Nostalgia seems to afflict some folks with a rose-colored myopia that distorts their memory's picture tube.

For my part I can certainly recollect having found plenty of smooth dancing and all kinds of fun square dancing fifteen years ago. The important thing to me today is that I still find these in square dancing. But I don't recall that clubs were any friendlier then than now. After all clubs are made of people. Regardless of the emergence of several new life styles in the last decade and a half, people have not changed. Smile and you'll be smiled at. Frown and you'll get it back. Give a helping hand and receive one in return. Shove and you'll get pushed — maybe harder.

I've never been impressed by the so-called "friendly" square dance club. I learned long ago to be skeptical of the club whose members circulated the word that theirs was "the friendliest club in town" or that "we have more fun than other clubs." Many times what these folks really meant was "we don't dance as well as we ought so we spend a lot of time grinning at each other while we wait for the next Left Allemande."

Friendliness can't be taught. Since the turn of the mid-century I have been associated with a good many square dance classes. At times I have been unfavorably impressed with some of the techniques used to imbue

new dancers with friendship. I recall one caller-instructor who was particularly big on the subject. If his classes were not friendly enough to suit him he became quite angry and gave them stern, unfriendly lectures. As a result his pupils did a lot of extra smiling and apologizing when they should have been concentrating on the new movements. He had them so nervous by the end of the course that they were snapping at each other and would hardly square up, which reinforces my theory that friendship must grow all by itself and in its own good time.

I once joined a club that relied on the outward trappings to create a friendly atmosphere. And it did just that. Nowhere have I encountered more clever gimmicks nor seen guests greeted and hosted more royally. Elaborate refreshments became more elaborate with each passing dance. Backslapping and handshaking took up almost as much time as the dancing. The most routine announcement was greeted with hearty applause. And you've never seen such cutting-up in the squares.

Unhappily when the club was faced with a genuine crisis stemming from its sponsorship of a big special event, the facade of camaraderie and friendship vanished. The club split into bickering factions who obviously didn't know — or like — each other at all. The club disbanded shortly thereafter.

Of all the clubs I have belonged to or danced with, the ones I have enjoyed most were not necessarily distinguished by their friendliness. Rather, they were set apart by an indefinable but unmistakable aura of comfortable courtesy that left me at ease and by a confident, unobtrusive efficiency in operation that reassured me that everyone knew exactly what he was doing and wanted to be

doing it. There was a spontaneity and exuberance in the dancing, whatever its "level" (pardon the expression) that picked me up and carried me along whether I really felt much like going or not.

If it were possible to program into a single club the features and qualities I consider most desirable, I wouldn't worry about friendliness. Instead I would program into my model club the following things:

1) An executive committee of compatible, cooperative, sensible, progressive officers, all pulling in the same direction. None would be personally overly-ambitious, particularly sensitive to their privileges, or impressed by their temporary position of prominence. Their one and common goal would be the welfare of the club and enjoyment of its members. They would take every feasible step to see that each club activity was soundly planned and would follow through on that planning.

They would not be content with mediocrity. These officers would accept constructive criticism in the spirit offered and would respond readily to well-conceived suggestions and ideas. Their judgment would be trusted and they would be empowered to take all reasonable actions without continually referring to the general membership for permission. They would be able to express their ideas and viewpoints clearly and succinctly. They would abhor long business meetings and would universally abstain from unnecessary oration. They would love to dance and thus arrange their duties so as to keep to a minimum the time spent on business during the dance. They would not, for example, hold executive meetings in a separate room during the dance.

2) A completely heterogeneous general membership. Its ranks would comprise all levels of adult age, and a wide variety of backgrounds, vocations, professions, sizes, shapes, and interests. The one common quality would be affability. The members would, of necessity, be trained dancers and would belong to more than one club in order to keep up their dancing proficiency and awareness of the square dance community around them. They would not look on square dancing as a contest in any sense. In this regard they would never criticize others for mistakes, never try to teach

in the square, and never, never, never avoid dancing with other members or guests (that, in my book, is a cardinal square dancing sin). They would practice effortless and voluntary mingling, dancing with as many of their fellows as possible during the dance. At rest breaks they would not polarize into the same groups time after time but would move around without any particular pattern. They would be exuberant dancers and would let the caller know he had a floor moving in front of him. They would respond readily to "one more couple" so that others would never be held up unduly.

They would arrive promptly and be reluctant to leave. They would not have to be reminded that all must be in order at the end of the dance but would pitch in smartly to pick up cups, return tables, and police the hall. Above all they would be considerate people — considerate of each other, considerate of guests, considerate of the caller, and considerate of the facilities. They would, of course, have a sense of loyalty to the club but would not remain members out of a sense of duty when other considerations impelled them to move on.

3) A caller more concerned with giving than getting. A caller completely proficient at the art, dependable, conscientious, possessing a love of music, people, and calling, not necessarily in that order. If married, he would have a wife to match.

4) A set of club policies more permissive than restrictive, sufficiently flexible to cover every normal situation, and conceived in a positive, not a negative, spirit. These policies would be based on the cumulative experience and knowledge of as many dancers with successful club experience as possible. In this way the policies of this club would embody the best and most workable features of policies derived by several other clubs in the past. There is certainly no reason not to profit from the success of others.

In the final analysis, the totality of those things we have programmed into this model square dance club amounts to the very sort of genuine friendliness we really seek in square dancing. And if you should run across such a club, join it — fast.

JIM SCHNABEL will be representing the Eastern Seaboard "voice" of square dancing and will be alternating with Madeline Allen, the West Coast "voice." It is with pleasure that we welcome Jim to the "family." In coming months we'll be telling you something about him and his various activities.

ONE APPROACH TO DROPOUTS

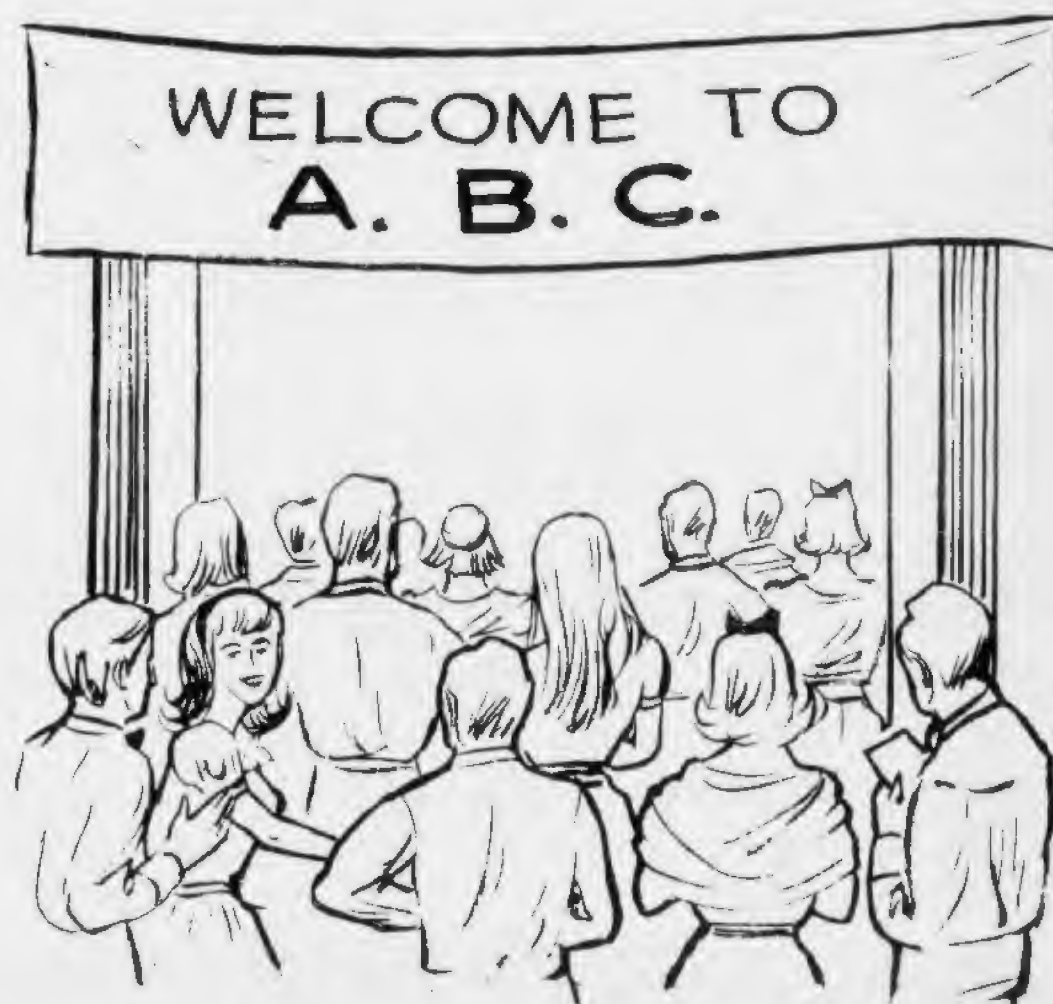
SOMETIME AGO THE *Oklahoma Square and Round Dance News* printed an article in its regular monthly column entitled "Oklahoma is doing something about it", by Chuck and DeAnn Dwyer, about square dance dropouts, particularly relating to rather new dancers. A portion is reprinted here. All or part of this suggested remedy may be suitable to answer the needs of your area, as is or with modification.

Commonly known as the A.B.C., the Advanced Beginners College was started in the Northeast District (of Oklahoma) because it was felt that there was a problem as far as beginner dropouts was concerned. The district clubs felt that the beginner dropouts' ratio was high because these new dancers were being exposed to club level dancing too quickly to become thoroughly at ease and their natural confusion developed into discouragement.

To describe the A.B.C. briefly, you could say it is an intermediate-type dance with the emphasis placed on practice. As is often the case some people get through a set of lessons without really having the fun they were told they would have. They don't really enjoy themselves and if it becomes work without fun they drop out. The A.B.C. picks up where lessons leave off. It gives the new dancer a chance to practice what he has learned and enjoy himself at the same time with his own level of dancers. If he has a question about a particular figure or movement, he is encouraged to ask about it. If enough people ask about a certain movement the whole group is walked thru it. This system has been working successfully and here is how it is set up.

Upon completion of a set of lessons and after a dancer has joined a club, he is entitled

to join the A.B.C. which runs for 16 weeks, one night a week. There is a small fee charged to cover the cost of the hall, refreshments, etc. Callers receive no pay. Callers are chosen by an equitable system with each caller handling only one time during the 16-week period. Only the caller in charge of the



program for the evening may attend. No experienced dancers or club presidents may attend. There is a committee of six couples who see that the hall is open, the caller is there, etc. These people may dance only if they are needed to fill a square.

A new dancer may come the first four times without charge. He must then decide whether to join or not. No dancers may come in after the fourth night.

The A.B.C. is designed around and for the advanced beginner dancer and dancers who are participating in the program think it's wonderful.

FOREWARNED is FOREARMED or A Timely Tip to Program Chairmen

Undoubtedly, when you sit down to plan what will take place at next week's club dance or at next month's hoedown party, you end up knowing exactly what is going to happen, who is going to make what announcements and when. Your outline of the evening is orderly; everything in its place and a place for everything.

However, did you remember to let each person involved know ahead of time that he will be called upon to say something, whether it's just a short announcement about an association meeting, a pitch for selling tickets to some special event, an introduction of someone, or a fairly lengthy discourse on some topic?

If not, and if you call upon them without previous warning, the results may be satis-

factory or they may be catastrophic. Your speakers may be natural Dale Carnegies or they may be just the opposite. They may be able to get an announcement out in a few well-chosen words or they may be so startled that they ramble on and on, never actually getting the main point across.

Be kind to your chosen few by letting them know in advance, and not just two minutes before, that they will be called upon and what their subject matter will be. In this way they can collect their thoughts and you can give them an idea of how much time to take — thus your program will go ahead at the pace you set.

Your speakers will appreciate this forewarning; the audience will appreciate the timing of the program and you will feel satisfied at the end of the evening.

A St. Patrick's Day Decoration

WHAT IS MORE SUITABLE for this holiday than Irish potatoes? These can be put to good use for your refreshment table at some March square dance.

Cover the table with white shelf paper, Scotch-taping it under the ends for a taut, smooth surface.

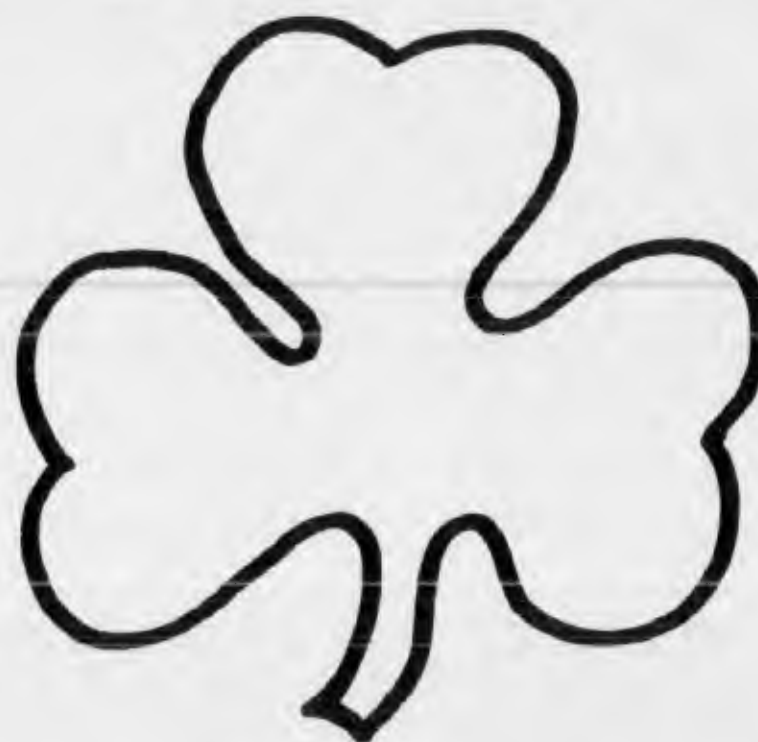
Take two or more potatoes and cut them in half, either the long or the short way. Cut paper patterns of shamrocks. (We've included two samples.) Place a pattern on the cut surface of a potato and with a very sharp paring knife carve the shamrock design out of the potato — either incised or in relief. You may want four or more final patterns for variety.



Dip the completed potato stencils in green food coloring and press firmly in desired positions on the paper tablecloth. You'll have a colorful and very appropriate covering.

For the final touch, attach the potatoes to varying lengths of wooden dowels and arrange them in a floral centerpiece with the stencils showing and add white flowers and a variety of green leaves.

And a happy St. Paddy's Day to y'all.





18 YEARS of CONTINUOUS DANCING

The Hoedowners Square Dance Club of Riverton, Wyoming, celebrated its 18th Anniversary last October. Each year's gala party features several specials: recognition of those dancers who have been members for 10 or more years, presentation of gifts to past officers and welcoming of new club members.

Couples who have just arrived at the ten-year membership mark are awarded "interlocking squares" recognition pins, and the Hoedowners are justly proud that in their

town of approximately 7,500 population they have 32 active members who have danced with the club from 10 to 18 years.

The Hoedowners — 87 strong — dance every Monday night the year 'round at the Country Fair Building.

YOUR ATTITUDE is SHOWING

HOW DO YOU GET READY for an evening of square dancing? In the rush of your husband arriving home from work, the children clamoring for attention, dinner to make, dishes to be done, perhaps a baby-sitter to be picked up, etc. and etc., does actually dressing for the event somehow just manage to be included? If so, what do you look like when you arrive at the hall?

Did you have time to pass a mirror before you left home? How did it reflect these check-off points:

- Shoes polished (his and hers)
 - Trousers pressed
 - Shirt clean
 - Dress neat (not looking as though it had been grabbed from a crammed closet)
 - Accessories matching as you desire
- This may mean taking a few moments some-

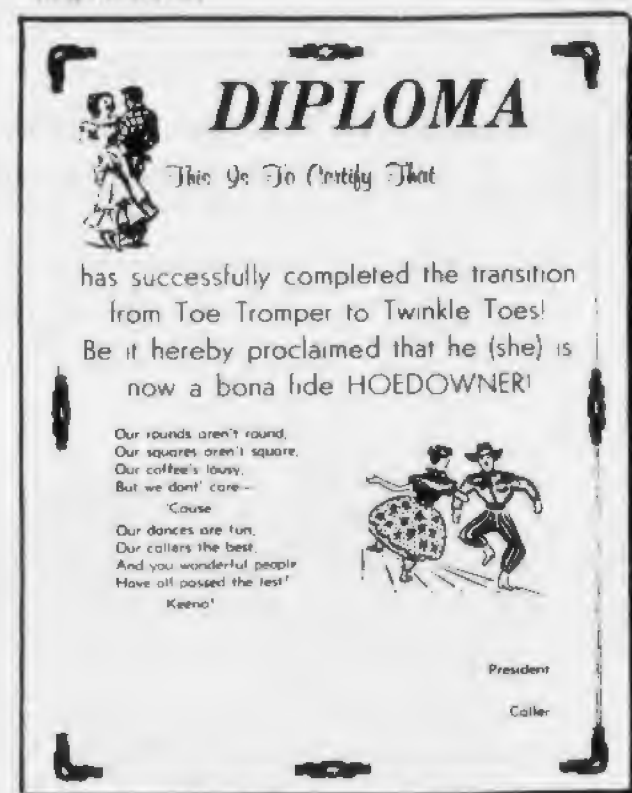
time during the day, or the day before, to look over both your and your husband's square dance wardrobes to see if they are ready. Then if everything gets jammed up at the last moment, at least this will be out of the way.

Sound petty? We wonder. How important is it to put your best foot forward when you go to a dance, whether it be a club workshop, a special party or helping out at your caller's beginner group? What you present physically may be all that many people will ever know about you, so why not let them know the very best! And certainly your close friends will always appreciate your cleanest and prettiest appearance, too. It isn't a question of trying to impress people; it's more a matter of consideration and of enjoying one aspect of square dancing to the fullest — being attractive in your square dance clothes.

The WALKTHRU

322 cumulative years of square dancing are represented in this picture, not including club caller, Johnny LeClair and his taw, Marjorie, at the top of the photo.

New club dancers receive square dance decals and this original diploma when they are welcomed as Hoedowner members.



SO YOU'RE GOING TO PULL A BANNER STEALING CAPER

THE TAKING AND RETRIEVING of club banners is a topic which crops up occasionally in letters we receive. Most frequently the writers are desirous of a standard set of rules by which they should abide. From all we can determine there is no such thing although some areas,

through local associations, have established a code to which member clubs are asked to adhere. Other areas have eliminated all banner stealing as in the past poor judgment was used by some groups with unhappy situations resulting.

To many clubs their banner is a very personal part of the club's makeup and character and the thought of "losing" it, even temporarily, does not sit well. Some groups have surmounted this difficulty by creating a second "traveling" club banner which may be appropriated by visiting groups while the key club banner remains a permanent feature of the home location.

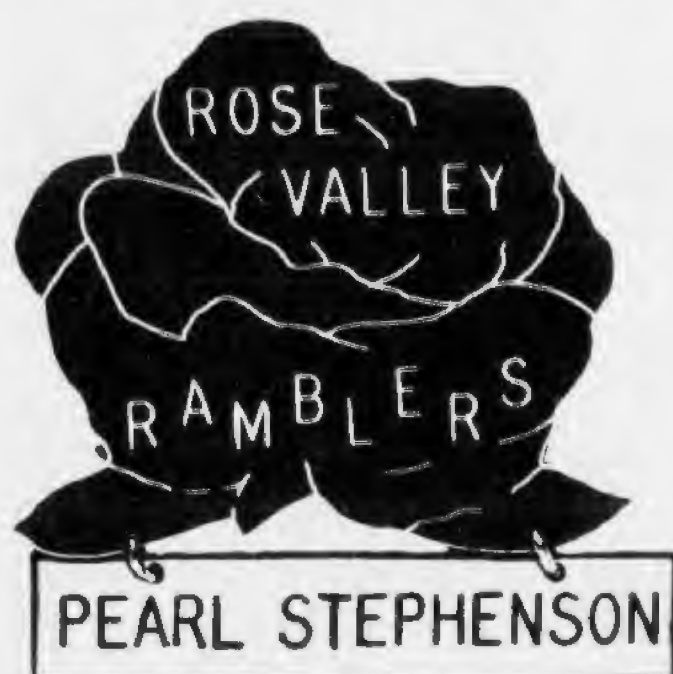
Any clubs participating in banner "napping" should check their area associations for local regulations.

Here are some points to be considered by groups wanting to establish some ground rules for such banner borrowing:

1. The minimum number of couples or squares necessary to take a banner;
2. Minimum number of couples or squares required to retrieve a banner;
3. Length of time a banner may be kept;
4. Distance in miles a banner may be taken from its home;
5. How frequently a banner may be taken;
6. Whether a club will be notified in advance of an intended visitation with the intent of banner raiding.

In addition all clubs will want to remember that first and foremost they are visitors to another club and that square dance courtesy will prevail. They will not interfere with the normal club dancing or business. They will expect to pay the regular club donation at the door. They will participate in the evening's activities, letting the banner stealing wait until they are ready to leave after the dance has ended. And once a banner has been acquired, the new, temporary owners will take considerable care of it and keep a record of to whom it belongs, from where it came and the date it was taken.

BADGE OF THE MONTH



Spring is just around the corner and that always means flowers bursting through the cover of winter. This is particularly appropriate in the state of Washington where the Rose Valley Ramblers dance up a storm each 1st and 3rd Tuesday at their home club, and in addition frequently travel together to visit other square dance groups both near and far.

Just five years ago this month, the Rose Valley Ramblers first "saw the light" and formed a class. Upon graduation the group adopted a red rose as the emblem for its club badge, banner and costume, relating this to its meeting location in the Rose Valley Grange in Kelso, Washington.

Teens are included as associate members of the club and are accepted as full members with voting privileges upon reaching the age of 18 or when they marry.

A Guide to Better Dancing

THE TERM "COMFORTABLE DANCER" is reserved for those who have given studied thought and consideration to the seven other dancers in the square. In this respect, have you ever analyzed, at the end of an evening of square dancing, what it was that you most enjoyed about those special people with whom you danced?

One of the main failings of an insecure or "uncomfortable" dancer is a tendency toward roughness. A rough dancer often gives the impression that he is in a hurry to complete whatever it is that he is doing in the impractical hope of perhaps somehow catching up with the caller. The result is a jerking, pulling, grabbing, yanking dancer who somehow manages to move from point A to point B, but in the process tries the patience and sometimes actually injures the person with whom he is sharing the exercise.

Hand and arm movements are often the ones that come in for the most rugged treatment. A twirl need not be rough. The man

must only remember that *a girl will turn herself* and that his hand is offered merely as a stabilizing factor, a support not unlike a "streetcar strap" which the lady dancer may hold lightly to steady herself during a turn.

Some equal-turn movements such as Box the Gnat require an understanding of how the hands are to be held before, during and at the completion of the movement itself. Check this definition:

Box The Gnat: *Used to reverse direction and exchange places. Partners face and join right hands. The lady makes a left face turn under the man's raised right arm as the man walks forward and around making a half right face turn. They finish facing each other. Hands have been held easily enough so that the man's hand may turn over the lady's fingers, and at the completion they are in hand-shake position. (count: 4 steps.)*

The starting position, then, is a right handshake hold, not too tight, not too limp. As in most square dance movements, the man's part is less complicated than the lady's, so it is up to the man to raise his arm high enough so that as he moves in a 180° clockwise turn, the lady may execute comfortably her half left face turn under his arm without discomfort to her and without causing damage to her hairdo.

As in many turn-under figures, the procedure can be accomplished in a fast whirlwind movement that takes only a step or two. For a movement that is comfortable and to the beat of the music, four steps, ending with the dancers facing each other in the same comfortable hand-hold position, will set the dancers for whatever movement is to follow.

DRILL MATERIAL: Working with a partner, at home or on the sidelines between dances, face your partner. Take right hands, checking to be sure that hands are held about waist-high. Count to four as you start moving, allowing plenty of time for the lady to turn comfortably without spinning, and for the man's hand to gently turn over the lady's hand. Check with your partner on both comfort and security of the hand-hold. Try this several times until it becomes comfortable.

CONSIDERATE SQUARES

BOX THE GNAT



Starting and ending handholds firm but not tight, allowing flexibility.



Man's hand serves as "socket" as the lady's hand turns freely. Secure contact is maintained throughout movement.

A course in ROUNDANCING for Brand New SQUARE DANCERS

By Jack and Darlene Chaffee, Denver, Colorado

IT HAS OFTEN BEEN said that those who have learned to round dance often become some of our finest square dancers. This we believe to be a fact, and for more than just the obvious reasons.

Naturally, the person who can move comfortably to the music, who recognizes the musical phrase has learned *to dance*. Often in the hurry to learn square dance movements, the emphasis is placed upon "what to do" rather than "how to do". The caller/teacher who incorporates a few basic round dances in his teaching program is also providing extra insurance that the new dancer will spend more time in moving to music.

Developing Attitudes

More than this, however, are the all-important attitudes one learns during the initial learning stages. Following instruction, learning to listen to directions, mixing with others (a prime requisite in being a friendly dancer), and developing an appreciation for the variety that is included in the total square dance/round dance program are all-important.

Not long ago we were asked by the Denver Callers Association, of which we are members, to prepare a round dance teaching program that could be used right along with the square dance lessons in teaching simple rounds to beginner square dancers. We took this as a challenge and we list here the program that we suggested to the group.

In presenting this in-depth concept, we have developed a 12-lesson program which takes the new dancer through the various positions and round dance basics. The drills we have worked out could be done to any suitable music, but we have suggested records that we enjoy using in some instances. References are made to some specific mixers, most of which are readily available and considered as standards.

Perhaps you already have an outline that you use in teaching people to round dance.

Perhaps you would like to compare your program with the one that we are using.

Lesson One

OPEN POSITION and SEMI-CLOSED POSITION

Explain LOD & RLOD

WALK: 4/4 Time — every 2nd count, 2 steps per measure. On balls of feet — head high, shoulders back, chest out.

RUN: 4/4 Time — every beat of music, 4 steps per measure.

(Combine WALK 2, RUN 4 and repeat)

SIDE TOUCH: Toe to instep not flatfooted (Circle everybody starts with L ft.)

Side Touch, Side Touch, etc.

SIDE CLOSE: Close is a change of weight.

(Circle everybody starts with L ft.)

Side Close, Side Close, etc.

Stress importance between a Touch and a Close

Suggested Record: Heavenly Night — Grenn #14078

Lesson Two

Review Lesson One

CLOSED POSITION and BUTTERFLY POSITION

SIDE CLOSE,

SIDE TOUCH:

(Circle everybody starts with L ft.)

Side Close, Side Touch to Left

Side Close, Side Touch to Right

and Repeat.

Same as above but using opposite footwork and CLOSED POSITION.

Same as above but using opposite footwork and BUTTERFLY Position.

FORWARD CLOSE, FORWARD TOUCH,

BACK CLOSE, BACK TOUCH:

(Circle everybody starts with L ft.)

Same as above but in OPEN Position using Opposite footwork.

**FORWARD CLOSE, FORWARD TOUCH,
FORWARD CLOSE, FORWARD TOUCH:
Opposite footwork, OPEN position facing
LOD**

Lesson Three

Review

TWIRL: RF Twirl down LOD
(Combine Twirl 2, Walk 2)

CHUG:

Teach Jiffy Mixer

Lesson Four

Review Jiffy Mixer

VINE (Grapevine)

(Circle everybody starts with L ft.)

Side Behind, Side Touch to L

Side Behind, Side Touch to R

(Circle everybody starts with L ft.)

(BUTTERFLY position — Opposite footwork)

Side Behind, Side Touch to COH

Side Behind, Side Touch to Wall

Lesson Five

Review VINE (Grapevine)

(In circle and then in BUTTERFLY Position)

Show VINE from OPEN Position facing LOD

ROUND DANCE STYLING



HALF-OPEN

Partners standing side by side both facing same direction. Man's right arm encircles lady's waist and lady's left hand rests lightly on man's right lower shoulder or upper arm. Man's left hand is on his hip pocket with palm out. Lady's hand is holding her skirt up and out to side.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

(Open position — Opposite footwork)
Side Behind, Side Touch going apart
Side Behind, Side Touch coming together.
TEACH: 4 STEP VINE

(BUTTERFLY Position facing Wall)

Side Behind, Side Front (thru)

TEACH: MANNINGS MIXER

Note: We are assuming you have taught a
DO SA DO, ALAMO and a RIGHT
& LEFT GRAND.

Lesson Six

Review: MANNINGS MIXER

Review: JIFFY MIXER

Review: RF TWIRL DOWN LOD

**TEACH: REVERSE TWIRL (LF TWIRL
TWD RLOD)**

**Combine: TWIRL (RF TWIRL) AND REVERSE
TWIRL (LF TWIRL)**

Lesson Seven

Review: TWIRLS — both LOD & RLOD

TEACH: HITCH the following is now referred
to as a **DOUBLE HITCH**

(Circle everybody starts with L ft.)

Forward Left, close right to left, step
back left.

Back right, close left to right, step
forward right.

(BUTTERFLY Position, Opposite footwork)

(SEMI-CLOSED Position, Opposite footwork)

(CLOSED Position facing LOD, Opposite
footwork)

(OPEN Position facing LOD,
Opposite footwork)

Lesson Eight

Review: DOUBLE HITCH

BANJO POSITION and SIDECAR POSITION

Drill: (SEMI-CLOSED position)

Two forward two-steps

Double Hitch

Two forward two-steps

Twirl LOD & Reverse Twirl

Lesson Nine

**Review: BANJO POSITION and SIDECAR
POSITION**

Review: DOUBLE HITCH

TEACH: TURNING TWO-STEP

Side Close Turn, Side Close Turn

(Show how on 1st turn man's L ft. reaches
around and woman's R ft. moves forward
and between man's feet. On last count of
2nd measure show opposite or woman's

L ft. around and man's R ft. in between woman's feet.)

Drill: Two forward two-steps (SEMI-CLOSED position)

Two turning two-steps

Lesson Ten

Review: TURNING TWO-STEP

Drill: (SEMI-CLOSED position)

Two forward two-steps

Double Hitch (Hitch forward and back)

Two turning two-steps

Twirl 2, Walk 2

Lesson Eleven

Review: SIDECAR AND BANJO POSITION

REACH: SCISSORS

(Circle — everybody starts with L foot)

Side Close Cross

Side Close Cross

Drill: (BUTTERFLY position — Opposite footwork — M's back to COH)

Side Close Cross

Side Close Cross

Show how position changes from BUTTERFLY Sidecar to BUTTERFLY Banjo.

Lesson Twelve

Review: SCISSORS

Drill: (CLOSED Position — Man facing Wall)

Side Close Cross — ending in SIDECAR

Side Close Cross — ending in BANJO

Show how when facing the Wall you move RLOD and LOD . . . if facing LOD, you move diagonally LOD and Wall then LOD and COH.

Note: Basic rule in doing a Scissors, you cross in the direction you are moving.

Example: CLOSED position moving LOD, M XIF and W XIB.

Abbreviations used in these Lessons

COH Center of hall

L Left

LF Left Face

L ft Left Foot

LOD Line of Dance

R Right

RF Right Face

R ft Right Foot

RLOD Reverse line of Dance

Twd Toward

XIF Cross in Front

XIB Cross in Back



John and Wanda Winter — Garland, Texas

SQUARE DANCING started for the Winters in 1958 with Raymond Smith as teacher. During the lessons John broke his arm at work but still continued thru to graduation — Smith's first graduate with a broken arm!

After two years the Winters enrolled in Charlie and Bettye Procter's round dance class and a year later a group in Garland convinced John and Wanda they could teach. For their first class they had an enrollment of 23 couples who formed a club, Dancing Shadows, which is still very active.

John and Wanda have served as Chairmen of the 1962 Dallas Round Dance Festival; the 5th Annual North Texas Round-Up in 1965; worked with the 14th National Convention in Dallas; served as Secretary for the Texas State Federation in 1966; as Chairman for the 1967 State Festival and Round Dance Coordinators for the Texas Federation for 1969.

Currently the Winters are on the staff of Kirkwood Lodge in Missouri and Fun Valley in Colorado. They have taught at festivals and institutes in some six states besides their own.

On their home schedule John and Wanda program the rounds for two square dance clubs, teach two basic classes a year and instruct their round dance club once a week. They are busy at least four nights a week with square and round dancing. As if this did not keep their schedule full, they have used their "spare" time to create round dances, three of which have been recorded on Belco label.

Besides keeping up their square and round dancing, the Winters have raised four daughters, ages 21, 19, 17 and 9, a lively household. Johnna, the 9-year-old, is the only one interested in dancing and recently did an exhibition with her father. This was quite an event for both father and daughter.

As his daytime job, John works as a switchman for the Santa Fe Railroad and Wanda has a full-time job at home.

•Chapter two



The Science of Calling

By Ed Gilmore

BEFORE WE CAN BEGIN AN INTELLIGENT DISCUSSION of calling it is necessary that we define a few terms that I will use. You may find some disagreement among callers in the definition of terms, so please understand that the following definitions are presented for the purpose of a clear understanding of the following text.

1. **MOVEMENT:** A movement is a combination of hand and foot movements indicated by a SQUARE DANCE TERM.

2. **COMMAND:** A command indicates *who* is active, *what* movement to execute, and, if necessary, *where* those directed by the command are to go.

3. **FIGURE:** A figure is a series of commands given by the caller, directing the dancers through a combination of movements beginning and ending at the home position of the men. It may or may not result in a partner change.

4. **TIMING:** Timing is the spacing of commands to allow the dancers the proper number of steps for each movement.

5. **FILL:** Fill is the fill-in words between commands and has three purposes; (a) To help the caller measure timing, (b) To add rhythm to the call, (c) To give additional instruction to the dancers for the preceding command or prepare them for the following command. I call this "precommand or postcommand insurance". Fill is also referred to as "patter" and from this evolved the term PATTERN CALLS.

We will need to define many more square dance calling terms as we progress but for now let's move on to some musical definitions that we must understand in order to begin calling. While it is a decided advantage for the prospective caller to have some musical training it is not a necessary prerequisite for becoming a caller. Most people have a feeling for the rhythms of music and the same "sense of rhythm" that helps make a good dancer, with or without musical training, is very important in the development of a good caller.

The recorded music with which we will be most concerned will fall into two categories; *patter call records* and *singing call records*. A tremendous number of both are available and each month the recording companies produce several more. Selecting good quality records and developing the ability to use a great variety in your program will greatly enhance your success and both will be dealt with later on. Most of the records that you will use, both singing and patter, will be in 2/4 rhythm and are identical in musical construction. The singing call records will have recognizable melodies and the words of the singing call will more or less follow the melody replacing the original words of the song with

square dance commands and fill. The singing calls are designed and written out for you. In the beginning you will need only to memorize and practice them before teaching and using them in your program. As you become more experienced you will find that you can improve the "danceability" of some by changing words here and there to improve timing and clarity.

Patter call records do not provide you with dance material and you must, therefore, develop the ability to "fit" your patter calls to the rhythm of the music. Select a patter call record and listen to it and see if you can recognize these elements.

BEAT: The beat is the audible marking of the metrical divisions of the music and is usually played on a bass violin or a bass drum. The sound is a steady "boom-boom-boom-boom". This sound will mark the completion of each step the dancers take. It will coincide with the "pat" of your foot and the cadence (the rhythmic flow) of the words that you recite. It is absolutely necessary that you "feel" the beat and are able to pat your foot in exact unison with it.

Now, if you will listen more closely, you will hear another rhythm. It is played by the guitar, banjo, piano or other "chording" instruments and is played *between* the "beats" or bass notes. The effect is "boom-chuck-boom-chuck-boom-chuck-boom-chuck". Try patting your foot with the beat and saying one-and-two-and-one-and-two-and. Be sure you are saying one, two, one, two on the beat and the word "and" in between. Select records that have a strong "chuck" sound as the gliding part of each step taken by the dancers occurs on the "chuck" or "and". For want of a better name let's call this the AFTER-BEAT.

Now see if you can find a third rhythm. It is played by a "lead" instrument, the fiddle, guitar, banjo, mandolin etc. and it is the melody of the selection. If you listen carefully you will note that the melody is repetitious. It usually consists of a short melody (part A) that is repeated. Then it changes to another melody (part B) that is also repeated. Then back to part A, etc.

These short melodies are 16 beats long but you will note a rather definite emphasis on beat nine and the second half of the melody is almost the same as the first half. Try listening to the music and see if you can say "go" at the beginning of the melody and again on the beginning of the second half of the melody. If you feel the "go" every eight beats and can say it in unison with the music, you have a good sense of rhythm. This brings us to another definition.

PHRASE: A phrase is a division of the music, commonly a passage of 4 measures (8 beats) or 8 measures (16 beats). In square dancing we are mostly concerned with the 8-beat phrase.

Now let's examine how the square dance call is related to the music. Since dancing of all forms is done to music it follows that square dancing certainly should be done to music. The dictionary definition of dancing is *to move with the feet or body rhythmically, especially to music*. If square dancing is to music then it follows that the "calling" must be to music. There is a "classic" or "traditional" style of calling that developed in America and while it is not our purpose to trace its development here, it is enough to say that it still prevails and is used by most callers. It is best described as a "rhythmic chant", a series of short poems or *couplets* delivered in unison with the musical phrase and usually in harmony with the chord construction of the music.

Now, if at this point you are confused don't be alarmed. It is not our intention

to discourage you but at the same time it would be misleading to gloss over the requirements and indicate that learning to call is easy. You must be patient with yourself and be willing to spend considerable time mastering the fundamentals. If you will follow this "step-by-step method" you will find that it is actually a short-cut in learning to call. You will not be forming incorrect calling habits that you will have to correct later on.

Beginning To Call

Let's begin with a simple patter call. The first step is to memorize the sequence of the movements that you are going to use. We will use the following: BOW TO PARTNER, BOW TO CORNER, CIRCLE LEFT (half way), CIRCLE RIGHT (back to home), DO SA DO PARTNER, ALLEMANDE LEFT, RIGHT AND LEFT GRAND, PROMENADE HOME, SWING.

You will find it easier to memorize a number of movements if you place them in groups in the following manner.

BOW TO PARTNER	4	DO SA DO	PROMENADE	
BOW TO CORNER	4	PARTNER	HOME	8
CIRCLE LEFT	8	ALLEMANDE LEFT	4	4
CIRCLE RIGHT	8	GRAND RIGHT		
		AND LEFT	10	

You will find it easier to memorize three groups of movements rather than nine separate movements.

Step two might be called making poems. The purpose is to relate the calls to the music and insure the proper timing. Since the musical phrase that we call to is 8 beats we must use couplets of two 4-beat lines. The perfect example of this type of couplet is found in the nursery rhymes that you learned as a small child. As an example;

(LITTLE BOY BLUE) COME (BLOW YOUR HORN)
 1 2 3 4
 (THE SHEEP'S IN THE MEADOW) THE (COW'S IN THE CORN)
 5 6 7 8

Pat your foot in a steady rhythm and recite this poem and you will notice that the words coinciding with the pat of your foot are;

Little, Blue, Blow, Horn
 Sheep's, Meadow, Cow's, Corn.

While you are reciting the poem in 8 beats (one phrase of music) you are actually reciting 17 words. When we refer to a 4-beat line or an 8-beat couplet we are not referring to the number of words or syllables used. To develop a feeling for calling in phrase, practice reciting various nursery rhymes to each of your *patter records*. If you are not sure that you are matching the couplets with the musical phrase have someone with some musical training listen and help you. A word of warning! While most nursery rhymes are metered in 2/4 rhythm, a few like, Hickory dickory dock, The mouse ran up the clock, are in 6/8 rhythm and if you try to call them to your 2/4 patter records you are apt to get your tongue tangled in your teeth.

Now we must make poems of the commands that we have memorized. You will notice that after each command there is a number. This is the number of

steps required by experienced dancers to execute that movement. If the caller uses the same number of beats for the command plus fill before giving the next command, the timing will be correct. The command should be given in two beats when possible. In the following example the commands are in caps and the fill is in lower case. X indicates a pause for one beat.

<u>BOW</u>	TO YOUR	<u>PARTNER</u>	<u>X</u>	<u>X,</u>
1		2	3	4

BOW TO YOUR CORNER join hands,

1 2 3 4

CIRCLE TO THE LEFT on heel and toe,
1 2 3 4
about half way and don't be slow.
5 6 7 8

CIRCLE TO THE RIGHT X X

1 2 3 4

right back home and face your partner

5 6 7 8

<u>DO</u>	SA	<u>DO</u>	<u>X</u>	<u>X</u>
1		2	3	4
<u>turn</u>	to the	<u>corner</u>	<u>ALLEMANDE</u>	<u>LEFT</u>
5		6	1	2

back to your partner a RIGHT AND LEFT GRAND

every other lady with every other hand
3 4 5 6

meet your partner take her by the hand
7 8 9 10

PROMENADE EIGHT to the promised land
1 2 3 4

promenade home and don't be late
5 6 7 8

SWING YOUR HONEY like swingin' on a gate.

We have used 7 couplets in this figure. The pauses are important as they give you an opportunity to breathe and as you gain experience you will use more pauses to avoid the monotony of too much wordiness. You will find it easier to memorize the figure if you will practice each couplet with the music until it feels comfortable, then practice two, then four, etc.

NEXT MONTH chapter two continues with Ed Gilmore going further into the preliminary drills for calling. Ed's many years of experience in coaching callers throughout the United States and Canada have helped to produce some of today's finest callers. Each summer he conducts his own caller's college at Glenwood Springs, and covers personally and in detail many helpful techniques, some of which he will be explaining in this and subsequent installments.



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

COMMITTEE REPORTS

Wheels are turning steadily as each of the pro tem groupings take a close look at their individual assignments. The framework for action has been established, with some of the projects already under way and with others undergoing careful consideration. One of the more involved assignments, new films for square dancing, is progressing rapidly with considerable assistance coming in from a number of areas. Expect a rather in-depth progress report on this by June. The Ruff/Murtha school instruction series of L.P. albums has scheduled Level #3 for release this month. Will Orlich is working with us on the second Caller/Teacher Manual — this one on the Extended Program of American Square Dancing — covering basics 51 thru 75. The pro tem committee on scholarships hopes for a decision on the summer '70 "callers" course assignment in the April issue.

A SALUTE TO PATIENT MEMBERS

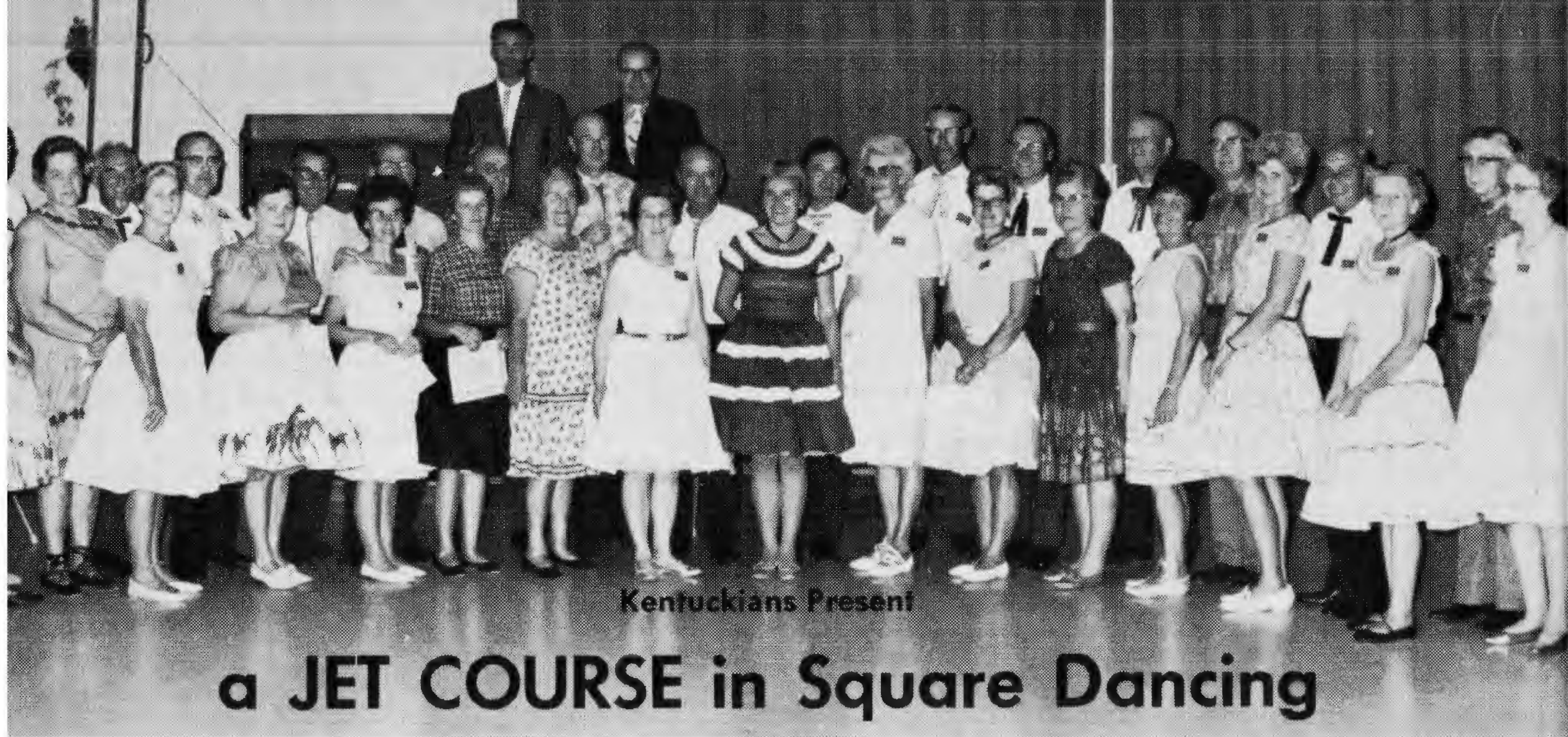
Any other field of endeavor would be most surprised at the patience one finds in square dancers. Here is an example: Recently, when more than 80 premium orders were shipped out — unfortunately incorrectly in the rush — *not one complaint*. Hopefully all of the corrections have been caught, but to all of you involved, Thank You! In the same category . . . we appreciate your continued patience and help in checking out local post offices relative to late receipt of your magazine. More on this later.

Cover Profile Johnny LeClair

It was 19 years ago this month when a young square dancer (dancing only since November of the previous year and sidelined temporarily as the result of an emergency operation) started his square dance calling, thus marking the beginning of a most unique and colorful square dance calling career. The LeClairs, Marge and Johnny, were married in 1946, shortly after Johnny was released from the Army Air Corps, having served as tail gunner in the European theatre of operations during World War II. The LeClairs' home at that time was a cattle ranch in Burris, Wyoming and Johnny spent much of his time on horseback tending the herd of Hereford cattle. Almost as soon as he started calling he found himself to be a traveling caller, for as he tells it, from Burris everything was traveling. "We even had to travel sixty miles for groceries."



In his early years as a caller two incidents left a lasting impression on the LeClairs. First was an unforgettable exposure in 1951 to Dr. Lloyd Shaw and his philosophy of square dancing. The second was attendance at the Sets in Order Asilomar Vacation Institute in 1952. In 1957 the LeClairs left Burris and moved to Riverton, Wyoming where they reside today. In addition to calling in most of the United States and Canada, Johnny has called in Cuba, Mexico and in Europe. He's recorded on Sets in Order and Windsor and continues to be one of the most popular callers in the activity today. It is with pleasure that we spotlight him as our cover caller this month.



Septemberfest Jet Graduation participants with their callers, Bill Vollner and Stan Burdick.

IN OUR WHIRLWIND age of "instant" this and "jet" that it is not surprising that some of this "quick-quick" thought would be applied to square dancing. And it has been.

Down in the Kentucky Lake district of Kentucky, Sid and Florence Jobs went thru a square dance class a couple of years ago but found that their retention of what they had been taught didn't last from week to week. And they were given no written material.

So was born the idea for the Septemberfest, a speed-course in square dancing which took place in 15 days last September. The idea was that participants could be readied in this short span from beginners who had possibly danced a one-night-stand, to accomplished dancers who could dance at club level. They were given as much material from day to day as they would have received once weekly in 6 to 9 months. And written material, as well.

The project had several things going for it. One was the enthusiasm of its Chairmen, Sid Jobs and Col. Tom Brown; another the sponsorship of Kentucky Western Wonderlands, Inc. organized to attract slack-season visitors to the area.

How it Worked

Two squares and a single registered for both weeks; three squares and a single the second week. Average age of participants was 57.

The program included a Jet workshop each afternoon for 2½ hours and a 3-hour dance each evening. On a vacation schedule, it was felt this would not tire the participants too

much. Some did ask for more dancing time.

About 6 hours of discussion on the fine points of square dancing, poise, etc. were given by one of the four staff callers, Stan Burdick. It was noted that there was a difference in poise and form at the group's graduation, because of this. Other staff callers were Bill Vollner, Louis Calhoun and Harry Lackey.

It was found that by the 5th day the group had reached a mental saturation point and so a "review and coast" method was used for two days, after which the dancers seemed more receptive to new calls. Three of the Jet couples were lost by not being able to keep up.

A Septemberfest Festival for experienced dancers was held in the area during the Jet experiment. When both the newly graduated Jet class and festival dancers were combined for club level dancing, some of the experienced dancers were often unaware that Jet people were in their sets.

Advantages of this concentrated course in square dancing seemed to be: (1) No absentees; (2) Printed materials covering basics taught daily could be handed out for review; (3) There was little time for forgetting between classes, cutting down review time in class; (4) A highly-motivated group made good students, having a stake in the outcome.

On the other side of the ledger was the small percentage not able to continue at the accelerated pace necessary to keep up with the class. Also, it is difficult to draw enough couples to make it economically justifiable to

teach with nationally-known callers.

For the Future

Dates of September 12-26 have been set for the 1970 Septemberfest Jet Course. The Jets will start as they did in 1969 but after 5 days, two Jet levels will be formed. One will continue with Sets in Order's Limited Basics Plan; the rest with Extended Basics.

Questions

It will be interesting to see the retention quotient of this first group. How much will

they remember 6 months or a year after their course? This could depend on how much dancing they do meanwhile. And will "so much in so little time" tend to actually bog them down in relation to their continuing square dancing?

Certainly the proponents of this noble experiment deserve much credit for their imagination and courage. The course itself must have been fun-in-learning or so many would not have continued thru to the end.

19TH NATIONAL SQUARE DANCE CONVENTION

JUNE 25, 26, 27

LOUISVILLE WILL BE HEAVENLY IN '70

Registration — Pre-registration for the 19th National Square Dance Convention in Louisville, Kentucky on June 25-27, 1970, reached 7000 during the last week of 1969. These came from 45 states, the District of Columbia, Canada and Saudi Arabia. Only five states — Idaho, Montana, North and South Dakota and New Mexico — do not have registrants and it is hoped they will have before Convention time rolls around. Note to the westerners: a local riding club will put on a special show at the Fair Ground locale during the Convention.

Space Expanded — Due to the great number of pre-registrants, Convention space has been spread out. Panels and Contra Dancing have moved from the East Wing to the West Wing of the Exposition Center. Additional space is on stand-by.

Housing — Reservations for camper spaces totalled 374 in mid-January; also, 2,670 hotel rooms had been reserved. There were still over 500 hotel rooms available for Friday and Saturday nights. Motels in towns a short distance from Louisville have indicated their willingness to block off room-space. Some exhibition groups may be housed in dormitories at their request.

Callers — Some 23 local and 276 out-of-state callers have pre-registered for the 19th National. There are spots for 650 callers ranging from 5 to 30 minutes but callers must be registered before they can be programmed. Program deadline is April 1, 1970. An effort will be made to program each caller with his specialty —

Challenge, Youth, Basics, etc.

Booths — Over 70 firms have rented booth space; most of them will exhibit and sell products geared to the special interest of square and round dancers. An invitation is given to publications to take advantage of the booth-opportunity to get their products in the dancers' hands. For information on booths write to John Solomon, P.O. Box 1970, Louisville, Ky. 40202.

Panels — Bob Braden, Vice Chairman in charge of Panels, advises that nine separate panel discussions of approximately two hours each have been programmed. They deal with: 1. Tricks of the Trade; 2. Caller-Dancer-Club Relationship; 3. Importance of Local Caller; 4. What Does the National Caller Want from a National Convention? 5. Clinic on Sound; 6. Voice and Diction; 7. Callers Clinic; 8. Square and Round Clinic; 9. How to Make a Record. Moderators for the Panels have been contacted; some will be shared jointly to offer a diversity of opinions.

Promotional Call — Jim Marcum of Lexington, Ky., has come up with a singing call to use as a promotional feature for the 19th National Convention. Called Heavenly in '70, it is set to the tune of Hertz Rent a Chick on the Blue Star label, #1853.

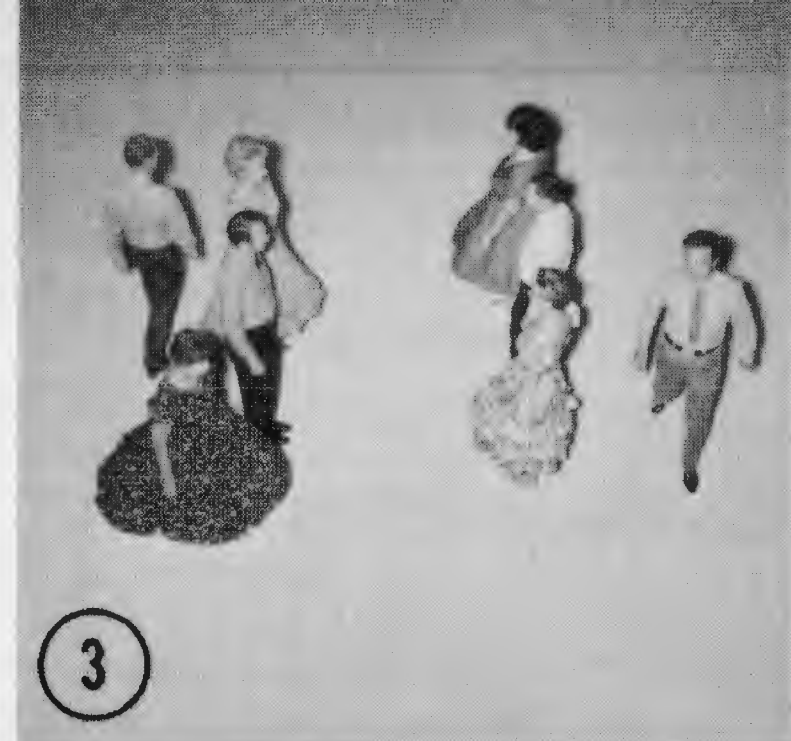
Information Address — For any and all information re the 19th National, write to P.O. Box 1970, Louisville, Ky. 40201.



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MAN IN MOTION

AS SOMETIMES HAPPENS with new movements, the sudden exposure in different parts of the country frequently leads to confusion. As a case in point our Style Lab focuses on a versatile movement written by Allen Tipton of Knoxville, Tennessee.

When first exposed, the movement was picked up quickly and in no time at all made its way across the country. Somewhere along the line it inherited more limited characteristics and a definitely more limited name. In the April, 1969 issue of *Sets in Order* we reported on the movement and, while finding points of value about the figure itself, were critical of the title, "Sock It To Me" and "Here Comes The Judge", then craze-terminology stemming from a weekly television series.

As predicted, the pattern lasted only a short time as a novelty, and by now has probably been all but forgotten.

Not long ago we took a second look at Allen's original figure and rediscovered its versatility. From any line formed by two or more dancers, facing in any combination of directions, the call can be directed to the end man (or men) or end lady (or ladies). On the call the person directed moves forward and around to the other end of the same line. While he is in motion the others in the line do a U Turn Back, turning 180° in the direction of the spot just vacated by that person in motion. At the end of the movement the dancers will once again be in a line and a place will have been provided for the "active" person to move into.

Now, if the description sounds a bit confusing, let's take a look at it using a variety of setups.

First, from two route lines having passed thru and standing back to back (1) the call



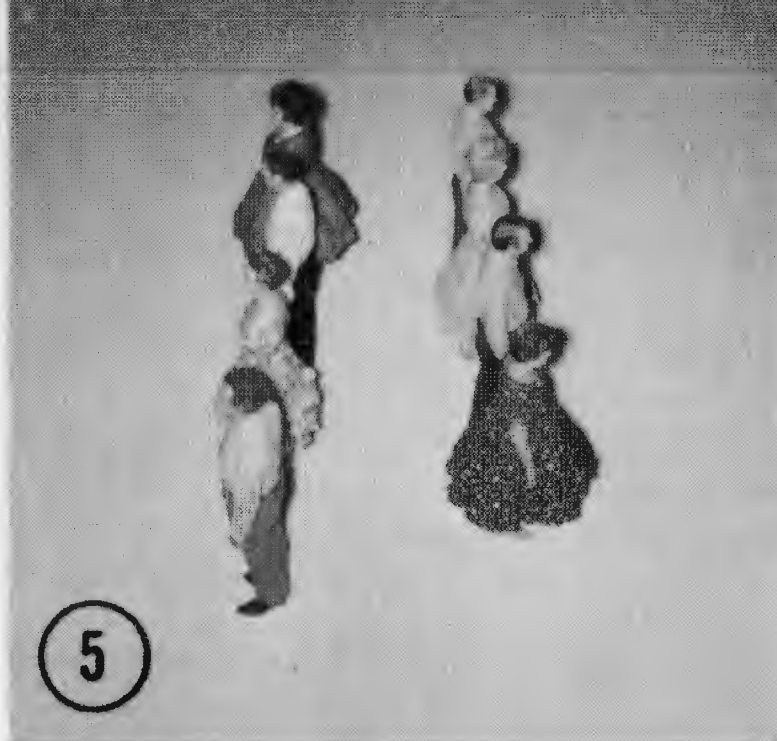
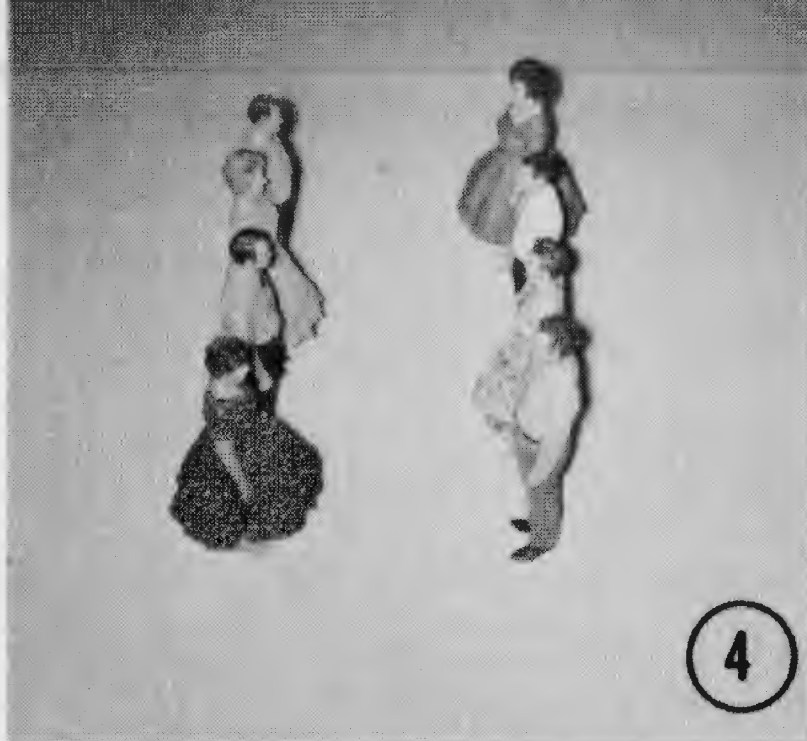
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"End Men in Motion" is given. The man at the end of each of the two lines steps forward, turns to his right and moves forward to the other end of the same line (2).

As he moves, the others in the line start a left face turn toward the spot being vacated, and continue on around until they have reversed their facing direction (3). Note that in doing this they leave a spot at the end of the line for the man in motion to "drop into". As he moves into place, the two route lines are once again facing across the set (4).

From this spot the dancers Pass Thru (5) and we're ready to try the traffic pattern for End Ladies In Motion. On the command, the two end ladies step forward and turn to face the other end of their same line (6). As they move, the dancers remaining in the line turn toward the spot in the line just vacated by the lady in motion and do a U turn back, 180° to reverse their facing direction (7). In the process they leave room for the active ladies who drop into place (8) and end once again in

two facing lines.

How does this work with other setups? Using the same description it's quite simple to work the traffic pattern with one couple; with three dancers standing together; or in any number of combinations.

For an example of two men in action, we take a look at a pair of similar Ocean Wave formations (9). Here there is a man at each end so that on the command, "End Men in Motion", each man takes a step forward and turns to face toward the other end of the formation (10). As he moves, the lady, in this example, turns 180° clockwise in place so that the end men completing their movement (11), drop into the spot beside them, ending in two similar two-faced lines (12). It may be too late for "Man In Motion" to gain its place in the long list of proven basics, but in contrast to the earlier variation with its restrictive title, the name in this instance is descriptive and puts a completely different complexion on the movement as a whole.



SQUARE DANCE DIARY by a square dancer

Ruth Evans

Yakima, Washington

THANKS TO

You're invited to send in your thoughts for the Square Dance Diary.

It happens to us all. Suggest a situation and each one of us calls to mind something on the subject that has happened to us in the past. This month it's
"GETTING READY FOR THE DANCE"



"...LET'S SEE, DO YOU HAVE THE SUGAR, THE DECORATIONS, THE GUEST-BOOK, THE CARD TABLE, THE.....?"



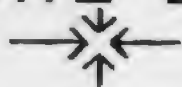
"...DON'T FORGET, A BOX THE GNAT IS WITH RIGHT HANDS, SWAT THE FLEA WITH LEFTS, YOUR PARTNER IS ON YOUR RIGHT, YOUR CORNER...."

IT WAS EITHER ME OR THE HORSES

Marge LeClair, wife of our Cover Caller Johnny LeClair, is a gentle soul, but back in 1946 when Johnny asked her to marry him she made one basic decision that not only affected her future but Johnny's life as well. Johnny, in those days, was an accomplished rodeo rider and the prospects of being the wife of a bronco buster somehow didn't appeal to Marge. The results we all know. Johnny went back to ranching and eventually into the field of square dancing. With their move to Riverton, Wyoming, the "home club" program for Johnny and Marge now consists of one club in town, one in Lander (25 miles away), and a third in DuBois (75 miles from Riverton). A fourth "home club" even further away at Jackson, Wyoming is the scene of a once a month dance. For a good part of their "home" and away-from-home calling chores, Marge figures on doing at least 90% of the driving. To get an idea of what this means the LeClairs recently passed the million mile mark in driving across country for square dance events. They average a new car every 15 months. A few years back before their daughters, Bobbie and Nona, were grown up, the four would travel together for a great many of the calling engagements. Being a caller's wife is a busy life, admits Marge, but it's not without its many pleasant moments, its lasting memories and its unlimited friendships. Next time they're in your town, be sure you meet Marge.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Arkansas

New officers of the Arkansas Square Dance Federation are: President, Wm. Lisko; Vice-Presidents, Kenneth Talley, Joe Higgins and Jim Wingate; Secretary, Bob Howery; Treasurer, Francis Orlicek; Historian, Kenneth Harris; Asst. Editor, Harold Ford and Circulation Manager, Victor Little.

Georgia

The duPont Operations Recreation Assn. of the Savannah River Plant will host its 4th Annual ORA Spring Swing at Bell Auditorium in Augusta on March 21. Bob Wickers will be the caller. Write S. J. Orsini, SRP duPont ORA, Aiken, S.C. 29801. —Dan Martin

Interlocken Squares dance in North Augusta, S.C. with Birnie Florie calling. Current president is Bob Johnson. —Charles DuPuis

The Second Annual Ruy Camp Memorial Dance will be held April 11 at the Fair Grounds in Atlanta. The Fontana Ramblers will provide the music and the calling will be by area callers. All proceeds will go to the Free Cancer Home. —Helen Pate

Florida

East Coast Dancers of Florida are bringing in nationally-known callers for their dances with the following schedule: April 17, Jim Brower; October 10, Bob Wickers; December 31, Tex Brownlee; April 16, 1971, Bill Peterson; October 19, Jerry Helt; December 31, Cal Golden. The dances will be held in Eau Gallie Civic Center with John and Betty Jones

of Melbourne handling the rounds each time.

—June Straner

California

The Orange County Callers Workshop was formed in 1961 and now has 18 caller-members. New officers are: President, Dick Hoffman; Vice-Pres., Ted Doss; Sec.-Treas., Tom Hayes; Material Officer, George Stanley.

February was an eventful month for Circle-O Squares of Palm Springs. In addition to the three regular Saturday dances, a luau dinner was held on January 14. Frank Lane was guest caller on February 20. Osa Mathews is regular caller for the group.

—Hazel May Baker

1970 officers for the Central Coast Callers Assn. are: President, Gordon Hoyt; Vice-Pres., Al Cannon; Treas., Mac McCullar; Secy., Dean Griffith.

The Sunnyvale Single Squares dance on Thursdays at the Ellis School in Sunnyvale. Further information may be had from caller Brad Bradford's wife, Barbara, by calling (408) 266-8361.

—Leona T. Kennicott

The final 1969 meeting for the State Council of Square Dance Assns. was held on Nov. 8 in West Covina with Western Square Dance Assn. hosting. Separate meetings were held by committee chairmen in the morning before the regular Council meeting in the afternoon. Several new association presidents were introduced, events of the quarter were recognized and several plans put forth to better the organization and thus, square dancing itself.

—Vic Esworthy

Pennsylvania

Current officers of the Susquehanna Valley Square Dancers Assn. are: President, J. Mark McDermott; Vice-Pres., Glenn Rutherford; Corres. Secy., J. Lee Brenneman. The association consists of 11 member clubs and two associate members. Last year's total membership was over 750 people.

D. C. Area

Caller Jim Schnabel had a recent class of 13 squares, nearly as large as that of last year. Joe O'Leary, who has been away from calling since 1961, was recently transferred to Washington, D.C. and will renew his calling activity by helping Jim with the class. Many overseas dancers will remember Joe's calling while he was stationed in Europe.

In March and April Decko Deck will be calling at Montgomery Co. Experienced

ROUND THE WORLD of SQUARE DANCING

Dancer Series Mar. 28; Colonial Squares in Clark, N.J., Apr. 15; Dogwood Trail Square Dance in Luray, Va., Apr. 24-26; and at Cloverleaf Squares in Pittsburgh, Apr. 30.

Washington

Homesteaders of Seattle celebrated their 19th anniversary on January 10. All former members were invited to attend. The club has been holding dances once monthly from September to May since 1951 and gathers in the summer months for a family picnic in June. This group is responsible for the "apple state" signs at the National Convention in Seattle last year.

—Mrs. G. K. Hartinger

Swinging Singles dance in Spokane, September thru May, every 4th Saturday evening at "5-Mile Grange Hall" north of town. All visitors are welcome. Squares and rounds are presented by Van Bogart.

—Jim Richardson

Other clubs for single dancers in Washington are the Single Eights who dance 2nd and 4th Fridays at I.O.G.T. Hall in Seattle with Dean Nichols and another Swinging Singles on 1st and 3rd Fridays at Jose's on South Yakima Ave. in Tacoma with Edna Etherton.

Massachusetts

Calling at the Bay Path Barn in Boylston during March will be Chet Smith and Kip Garvey on Mar. 6-7; Curley Custer, Mar. 13-14; John Hendron and Jim Mayo, Mar. 20-21 and Chet Smith, Mar. 28.

New York

There will be Square Dance Camping at Twin Falls Camp on the Delaware at Hancock on July 24-26. Write Twin Falls Campground, Winterdale Road (Penna. Side), Hancock 13783. Marty Winter and Tom Leiblein will call. Also, on Aug. 28-30, there will be Square Dance Camping at the same spot with Winter and Dick Maddocks. Address to write is the same.

Texas

Freddie McKee is President of the Amarillo Square and Round Dance Council and serving with him are Kenny Hurst, Vice-Pres.; Don Hulen, Secy.; M. L. Kelley, Reporter and Vincent Thomas, Treas.

March 20-21 are the dates for the Southwest Area Square Dancers Assn. 22nd Annual Spring Square and Round Dance Festival

in El Paso at the County Coliseum. Featured callers will be Jon Jones and Dave Walker. Round dance instructors will be Mrs. Edris Davis and Dick Siebenforcher. Write Jack Beebe, 5817 Swallow Lane, El Paso.

—Edwinna Brown

Lone Star Twirlers in Brownwood graduated a new class taught by Jim Hallum. Another "big event" was on February 26 when Marshall Flippo called a dance for them.

—Mary McMillen



This good-looking group of young people comprise the Swingin' Schooners, a square dance exhibition team from Sidney, Nebraska, whose instructors are the Mal Minshalls.

— Photo by Vergal A. Winn

New Jersey

Ken Bower will call on March 28 at Edith Griebeling School, Ardena, for the Jersey Shore Promenaders of Sea Girt.

Connecticut

The Annual Ticket Dance for Ledyard Squares will be held on March 5 with Bob Page as guest caller. Write Bill Schimmel, 37 Gallup Lane, Waterford, Conn. 06385.

Sophistic-Eights dance on first or third Wednesdays each month at the Polish-American Club in Newington. The round dance program is led by Ruth and Arnie Headen. Travelling callers are brought in for these dances and traditional style is stressed. On March 4, Bob Page will be featured; on April 1, Ken Bower;

on May 6, Bruce Johnson and on June 17, Jerry Haag.

—*Ivan Finkle*

Arizona

The 20th Annual Yuma Square Dance Festival will be held on March 6-8 at Pete Woodard Jr. High School and Kofa High Gym. Round workshop will be conducted by the Bob Smithwicks; Wes Wessinger will do the square workshop. Write Jim Stinett, Box 1486, Yuma, Ariz. 85364.

Again square dancers proved what big hearts they have. Lariat Club dancers in Phoenix got together to put on a dance to aid one of their members, George O'Day, who was hospitalized. Dancers came from all over town to dance to many callers and three live bands; P-Bar-S Wranglers, Johnny Balmer's Grand Canyon Boys and the Hicks Family. Club members furnished refreshments; peanut brittle was sold with profits going towards the fund; other ways were found which were fun and raised money, too. Result: over \$350.00 for immediate help to this grateful square dance family.

—*Mary Ely*

Missouri

On March 14 the Duck 'n' Dive Square Dance Club of Rolla will sponsor a dance with Frank Lane calling. It will be held at the Rolla Community Hall. Write Karen Woodington, 1402 N. Elm St., Rolla, Mo. 65401.

Kansas

The 20th Annual Southwest Kansas Square Dance Festival will be held in Dodge City at the Municipal Auditorium on April 3-4. Melton Luttrell will call and John and Wanda Winter will have charge of the round dancing. Write Richard Long, 1812 6th Ave., Dodge City, Kans. 67801.

—*Les Houser*

Ohio

May 1-3 are set aside for the 4th Gallia County Festival at Gallia County Fairground in Gallipolis. Sonny Bess, Denver Britton, Ron Shamblin and Cecil Sayre make up the calling roster. Motel and camping facilities are available. Write Sonny Bess, 646 Adams Ave., Huntington, W. Va.

Indiana

The Country Cousins Guest Caller Club have the following callers on their upcoming schedule: Beryl Main, Mar. 12; Ken Bower, April 9; Bob Yerington, May 21. Singin' Sam Mitchell's Swing-A-Round Club meets 4th Thursdays March thru May in Markle at Steed's Melody Acres. The club will hold their

15th Annual Luau Party in June with Howard Moore.

Montana

The Shrine Auditorium in Billings will be the site of Yellowstone Square Dance Council's 17th Annual Magic City Hoedown on May 1-2. Beryl Main is the featured caller; Al Slater is Chairman. Write Jake Letwak, 305 Beverly Hill Blvd., Billings, Mont. 59101.

Wyoming

On May 29-30 the Annual Cowtown Hoedown will liven things up in Sheridan at the Woodland School with Don Franklin calling. There will be a workshop and evening dance on May 30, a free breakfast Sunday morning. Campers and trailers may park free at Allen Rabe's place. Write Chloris Naylor, Box 973, Sheridan, Wyo. 82801.

Germany

The Berlin Square Dance Assn., in which four square dance clubs work together, will host the EAASDC Spring Jamboree on April 10-12 in Berlin. Scheduled callers are Chris Veer, Bill Zambella and Dale McClary.

Serving with SFC Chuck Barton, current president of EAASDC, are Marv Liebowitz as Vice-Pres.; Nell Steele as Secy.; CWO3 Raymond Poland as Treas. and 1st Sgt. Jim Cholmondeley in charge of Publicity.

Ontario

Steel City Squares of Hamilton will hold a St. Patrick's dance on March 13 at the Mountain Arena with Ernie and Joan Carviel as callers.

—*Vi Spera*

Idaho

The 7th Annual Idaho State Square and Round Dance Festival is slated for June 12-14 at Boise. Officers for the Idaho State Federation are: President, Myron Bliss; Vice-Presidents, John Nelson and Ellis Wheeler; Treas., Jim Cox; Corres. Secy., Isabelle Holmes; Recording Secy., Marie Kressler; Membership Chairman, Morris Guidinger.

—*Tom Wood*

New Zealand

Square dancers from the U.S.A., Australia and both islands of New Zealand gathered at the Christchurch Y.M.C.A. over the Labour Day Weekend, October 24-26, for the 4th Annual Christchurch Square Dance Convention. During the weekend a proposal was made by Art Shepherd that some thought be given to forming an association. Decision will probably be made at the 1970 Convention in Wellington.

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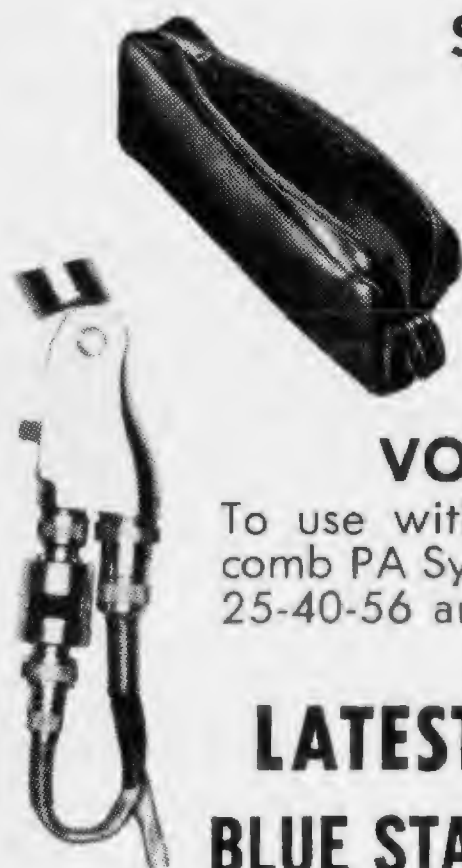
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- 1862 — Flower Of Love
 Caller: Bob Fisk, Flip Inst.
- 1861 — Long Rocky Road
 Caller: Marshall Flippo, Flip Inst.
- 1860 — One Cup Of Happiness
 Caller: Bob Fisk, Flip Inst.
- 1859 — L-O-V-E
 Caller: Bill Saunders, Flip Inst.
- 1858 — Christmas Square
 Caller: Dick Bayer, Flip Inst.
- 1857 — To Think You've Chosen Me
 Caller: Marshall Flippo,
 Flip Inst.
- 1856 — Things
 Caller: Marshall Flippo, Flip Inst.

BOGAN

- 1225 — Adieu
 Caller: Glenn Zeno, Flip Inst.
 - 1224 — Say Si Si
 Caller: Chuck Bryant, Flip Inst.
 - 1223 — Sweethearts or Strangers
 Caller: Glenn Zeno, Flip Inst.
- ROCKIN' "A"**
- 1346 — Swinging Around
 Caller: Mal Minshall, Flip Inst.
 - 1345 — Crying
 Caller: Roger Hopper, Flip Inst.
 - 1344 — Milwaukee Here I Come
 Caller: DeWayne Bridges, Flip Inst.

MUSTANG

- 125 — Lucky Stars
 Caller: Henry Hayes, Flip Inst.
- 124 — The One You Love
 Caller: Billy Brooks, Flip Inst.
- 123 — Don't Swing Me
 Caller: Henry Hayes, Flip Inst.

LORE

- 1114 — Charleston Gal
 Caller: Bob Augustin, Flip Inst.
- 1113 — After You've Gone
 Caller: Don Whitaker, Flip Inst.
- 1112 — Truck Stop
 Caller: Don Whitaker, Flip Inst.
- 1111 — Hey Porter
 Caller: Bill Schutz, Flip Inst.
- 1110 — In Old Monterey
 Caller: Emanuel Duming, Flip Inst.
- 1109 — Blue of The Night
 Caller: Bob Augustin, Flip Inst.

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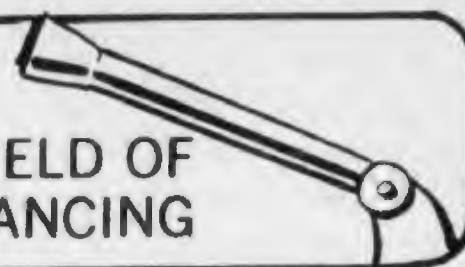
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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



March 1970

HOW TIMES HAVE CHANGED! It wasn't too many years ago that you might look at a collection of a dozen calls or so and be able to trace the area where these particular dances were originated and enjoyed. Today, with traveling callers and traveling dancers, with numerous notes available to the callers and with anywhere from 10 to 30 square dance records coming out each month, the dance material seems to have taken on a universal flavor. Here, for example, is a selection of calls being used currently by an outstanding Eastern caller, Chip Hendrickson (Newtown, Connecticut). Compare them with the dances being done in your own area, and you will see what we mean.

Heads square thru

Centers in

Cast off three quarters

Same centers pass thru

Centers in

Cast off three quarters

Forward eight and back

Just the ends star thru

Same four square thru

Centers in

Cast off three quarters

Same centers pass thru

Centers in

Cast off three quarters

Forward eight and back

Just the ends star thru

Left allemande

Four ladies chain

Heads half square thru

Swing thru

Girls circulate

Boys trade

Spin chain thru

Right and left thru

Dive thru

Pass thru

Swing thru

Girls circulate

Boys trade

Spin chain thru

Right and left thru

Dive thru

Three quarters square thru

Allemande left

Head ladies chain

Four ladies chain

Four ladies chain three quarters

Heads square thru

Spin chain thru

Girls U turn back

Couples circulate

Bend the line

Cross trail thru

Allemande left

**CHIP
HENDRICKSON**



"Flexibility" — the earmark of any fine teacher/leader — is indeed a most fitting descriptive term for the Feature Caller this month. Chip has been square dancing for twenty years, calling for eighteen; his area, Connecticut, New York and New Jersey. At one time or another he's called along the entire Eastern Seaboard from Maine to Florida. Chip's records (Top label) have been enjoyed since 1960. His versatility shows up in his handling of groups ranging from beginners to those in advanced workshops. His prime efforts are in the direction of smooth, well-timed dancing, geared to any plateau of ability.

Chip and his wife, Elaine, combine the pleasures of square dancing and round dancing with the raising of five youngsters — three boys and two girls. The oldest boy, incidentally, age 10, is a member of a local children's square dance club. Squeezing it into his busy schedule, Chip manages to participate in activities of the New England Council of Callers Association. He's a member of the Connecticut Callers Association and occasionally dabbles in his "other" hobbies: American Indians, guitar, and steam railroading.

Sides turn thru
 Around one
 Turn thru in the center
 Left turn thru with the heads
 Turn thru in the center
 Centers in and
 Cast off three quarters
 Forward eight and back
 All turn thru
 Left allemande

Side ladies chain
 Heads right and left thru
 Heads right and
 Circle four to a line
 Pass thru
 Wheel and deal
 Double pass thru and
 Cloverleaf
 Centers star thru
 Pass thru and
 Cloverleaf
 Centers star thru
 Pass thru and
 Cloverleaf
 Centers star thru
 Pass thru and
 Cloverleaf
 Centers star thru
 Pass thru and
 Cloverleaf
 All double pass thru and
 Cloverleaf
 Centers pass thru and
 Allemande left

Heads swing thru and
 Star thru
 Circle four
 Head gents break four in line
 Pass thru
 Wheel and deal
 Double pass thru
 All face right (1/4 Face)
 Bend the line
 Pass thru
 Wheel and deal
 Double pass thru
 All face right (1/4 Face)
 Bend the line
 Right and left thru
 Pass thru
 Wheel and deal
 Double pass thru
 All face left (1/4 Face)
 Bend the line
 Pass thru
 Wheel and deal
 Double pass thru
 All face left (1/4 Face)
 Bend the line
 Pass thru
 All do a U turn back
 Cross trail to a
 Left allemande

Allemande left
 Do sa do
 Promenade
 Go single file
 Sides keep going
 Heads face in and
 Do sa do
 Swing thru
 Spin the top
 Pass thru
 Allemande left

Heads spin the top
 Turn thru
 Circle four
 Head men break
 Four in line
 Slide thru
 Right and left thru
 Double swing thru
 Circulate
 Right and left thru
 Dive thru
 Pass thru
 Right and left thru
 Double swing thru
 Circulate
 Right and left thru
 Dive thru
 Pass thru
 Square thru three quarters
 Allemande left

Four ladies chain
 Heads star thru and
 Pass thru
 Star thru
 Right and left thru
 Two ladies chain
 Right and left thru
 Dixie style to an ocean wave
 Girls double circulate
 The boys trade
 Courtesy turn
 Couples circulate
 Wheel and deal
 Star thru
 Two ladies chain
 Dixie style to an ocean wave
 Girls double circulate
 The boys trade
 Courtesy turn
 Couples circulate
 Wheel and deal
 Right and left thru
 Dive thru
 Substitute
 Square thru three quarters
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads right and left thru
 Dixie style to an ocean wave
 Walk straight ahead
 Circle four
 Head gents break four in line
 Forward and back
 Swing thru
 Box the gnat
 Right and left thru
 Dixie style to an ocean wave
 Walk straight ahead
 Left allemande

Four ladies chain
 Heads square thru
 Swing thru
 Spin chain thru
 Ladies run
 Couples circulate
 (Lady is on man's left)
 Wheel and deal
 Star thru
 California twirl
 Star thru
 Dive thru
 Pass thru
 Swing thru
 Spin chain thru
 Ladies run
 Couples circulate
 (Lady is on man's left)
 Wheel and deal
 Star thru
 California twirl
 Slide thru
 Allemande left

Heads right and left thru
 Half sashay
 Star thru and
 Do sa do with sides
 Swing thru
 Box the gnat
 Right and left thru
 Circle half
 Dive thru
 Slide thru
 Swing thru
 Box the gnat
 Do sa do in center
 Star thru
 Pass thru
 Swing thru
 Box the gnat
 Right and left thru
 Circle half
 Dive thru
 Slide thru
 Right and left thru
 Two ladies chain
 Half sashay
 Star thru and
 Do sa do with sides
 Allemande left

Head men and the corner
 Forward and back
 Forward and
 Box the gnat
 Right and left thru
 All join hands and
 Circle eight to the left
 *Four girls forward and back
 Square thru
 Do sa do to an ocean wave
 Balance
 Swing thru
 Centers run
 Couples circulate
 Wheel and deal
 Girls dive thru
 Girls pass thru
 Circle four half way
 Girls dive thru
 Girls square thru three quarters
 Allemande left
 *(Men can be called out
 instead of the girls)

PROMENADE THE CROSS

By Hillis Hauck, Pomona, California

Promenade don't slow down
 Gents roll in left face whirl
 Promenade don't slow down
 Heads backtrack pass thru
 Bend the line half square thru
 Girls in the middle pass thru
 Centers in
 Cast off three quarters 'round
 Forward eight and back
 Pass thru
 Men trade and turn back
 Men fold
 Allemande left

SINGING CALL*

ROUND AND ROUND

By Dick Leger, Warren, Rhode Island

Record: Top #25200, Flip Instrumental with
 Dick Leger

FIGURE:

Ring and circle left around
 All the way around until
 You get back home
 When you're home
 Your corner do sa do
 See saw go walking 'round your own
 Four ladies chain
 Across the ring you go
 With a brand new corner
 Lady do sa do
 Left hand your own twice around
 Two times like an allemande thar
 Gents wheel in and make the star
 But not too far shoot the star
 And weave that old ring
 In and out until you meet
 That brand new lady fair
 Do sa do promenade her home
 If there's time you're gonna swing
 SEQUENCE: Figure four times thru

ROUND DANCES

BLUE MOOD — Hi-Hat 870

Choreographers: Nina and Charlie Ward

Comment: A routine for experienced dancers. Music has a "big band" sound and is to the tune "Mood Indigo".

INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, Together to SEMI-CLOSED, Touch;

PART A

1-4 Fwd, —, Manuv, Pivot; 2, —, Side face WALL, —; Behind, Side, Push/Point, Fan Behind to SEMI-CLOSED; Rock Back, Recov, Fwd/Close, Fwd;

5-8 Repeat action meas 1-4:

9-12 Fwd, Hook, Turn end M facing COH, —; Side/Close, Cross, Side/Close, Cross; Fwd, Hook, Turn end M facing WALL, —; Side/Close, Cross, Side/Close, Cross;

PART B

1-4 SEMI-CLOSED Fwd, —, Pickup to CLOSED, Fwd; Fwd, —, Fwd, Close; Dip Back, —, Recov, —; Pivot, 2, Fwd, 2;

PART C

1-4 Side, Close, Cross, —; Recov, Side, Close, Thru; Side, Close, Thru, —; Recov, Side, Close Cross;

5-8 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Side, Close, Cross, —; Side, Close, Thru to SEMI-CLOSED, —;

9-12 Fwd, Reach Thru, Close, Reach Thru; Close, Behind, Side, Thru; Fwd, Reach Thru, Close, Reach Thru; Close, Behind, Side, Thru;

SEQUENCE: A-B-C-B-A-B-C-B-plus Ending

Ending:

1-2 Walk, 2, Pivot, 2; Walk, 2, Apart, Ack.

GO GO AMIGOS — Hi-Hat 870

Choreographers: LeVerne and Doris Reilly

Comment: An easy level routine and music that is full and has a good dance beat.

INTRODUCTION

1-2 DIAGONAL OPEN Wait; Apart, Point, Together to CLOSED M facing LOD, Touch;

DANCE

1-4 Side, Close, Cross, —; Side, Close, Cross to SEMI-CLOSED, —; Buzz, 2, 3, 4 to LEFT-OPEN both facing WALL; Fwd, Close, Back, —;

5-8 Back, Turn to CLOSED M facing LOD, Close, —; Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recov, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED:

17-20 Fwd, Lock, Fwd, Lock; Fwd, Close, Back, —; Back, Cut, Back, Cut; Back, Close, (W turn to CLOSED) Fwd, — end M facing WALL;

21-24 Side, Behind, Side, Front; Pivot, —, 2 end facing LOD, —; (Twirl) Fwd, —, 2, —; SEMI-CLOSED 3, —, 4, —;

25-28 Fwd Two-Step; Fwd Two-Step; Side, Close, thru, —; Side, Close, Thru, — to CLOSED;

29-32 Side, Behind, Side, Behind to SEMI-CLOSED; Walk, —, 2 to CLOSED, —; Turn Two-Step; Turn Two-Step;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1 Side, Close, Dip Back, —.

ALL MY LOVE — Grenn 14130

Choreographers: Chet and Barbara Smith

Comment: Excellent waltz music and a routine for the experienced dancer.

INTRODUCTION

1-4 OPEN Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;

DANCE

1-4 Dip Back, —, —; Recov, Touch to SEMI-CLOSED, —; Fwd Waltz; Fwd Waltz to SIDECAR (W facing RLOD);

5-8 Turn to BANJO; Bwd Waltz; BANJO Pivot, 2, 3 to end in SEMI-CLOSED LOD; Pickup to CLOSED, 2, 3;

9-12 Twinkle Out, 2, 3 to BANJO; Twinkle In, 2, 3 to SIDECAR; L Face Solo Spot Turn, 2, 3; 4, 5, 6 to end CLOSED M facing LOD;

13-16 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Side, Behind, Side; Thru, Side, Close to BUTTERFLY;

17-20 Thru, Side, Close; Thru, Draw, Lift; (W to TAMARA) Fwd Waltz; Fwd, Draw, Lift;

21-24 Wheel 1/2, 2, 3 end M facing RLOD; (W Unwind) Wheel On Arnd, 2, 3 M facing LOD; (W Continue L face turn to end on Outside facing LOD and OPEN) Fwd Waltz; Thru, Side, Close end in BUTTERFLY M facing WALL;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-3 Dip Back, —, —; (Twirl) Recov, Touch, —; Step Apart, Point, —.

MY GOOD LADY — Grenn 14130

Choreographers: Lou and Mary Lucius

Comment: Well played music in a lively Fox-trot flavor. Routine is not difficult but is for dancers with some experience.

INTRODUCTION

1-4 DIAGONAL OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

PART A

1-4 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close M facing WALL; Fwd, Close, Back, —; Side, Close, Thru, —;

5-8 Turn Two-Step; Turn Two-Step M facing LOD; Fwd, Close, Back, Close; Fwd, —, 1/4 L Turn M facing WALL, —;

9-12 Side, Close, Fwd, —; Side, Close, Thru, —; Side, Close, Back, —; Side, Close, Thru, —;

13-16 **Turn Two-Step; Turn Two-Step end M facing LOD; Fwd, Close, Back, —; Back, Close, Fwd, —;**

PART B

1-4 **Fwd to BANJO, —, Fwd/Check, —; Back, Close, Fwd, Lock; Fwd, —, 1/4 R Turn M facing WALL taking CLOSED pos, —; Side, Close, Back, —;**

5-8 **Side, Close, Thru, —; Pivot, —, 2 end SEMI-CLOSED facing LOD, —; Fwd Two-Step; Fwd Two-Step end HALF-OPEN facing LOD;**

9-12 **Fwd/1/4 L Turn, —, Back/1/4 L Turn end facing RLOD, —; Back, Close, Back, —; Side, Close, Back/1/4 L Turn M facing WALL, —; Fwd, Close, Fwd, —;**

13-16 **Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; Fwd Pickup to CLOSED;**

SEQUENCE: A-B-A-B Ending.

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step to Face; Side, —, Behind, —; Apart, —, Point, —.**

WHO'S SORRY NOW — Grenn 14129

Choreographers: Bill and Marie Brown

Comment: Music with a big band sound in shuffle rhythm. Dance routine is for the experienced dancer.

INTRODUCTION

1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

DANCE

1-4 **Fwd Two-Step; (Roll Across to HALF-OPEN) In Place, 2, 3, —; Fwd, Turn to Face RLOD, Back, —; (L Spin end In CLOSED) Turn, 2, 3 to end facing WALL and CLOSED, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Front; Pivot, —, 2, — end M facing LOD;**

9-12 **Side, Recov, Cross to SIDECAR no hands joined, —; Side, Recov, Cross to BANJO no hands joined, —; Side, Recov, Cross to SIDECAR no hands joined, —; Side, Recov, Cross end in CLOSED, —;**

13-16 **Turn Two-Step; Turn Two-Step; (Twirl, 2) Fwd, —, 2, — to SEMI-CLOSED; Fwd, —, 4, —;**

17-20 **(Roll across to LEFT OPEN) Fwd, 2, 3, —; (Roll back to CLOSED) Fwd, In Place, Turn to end facing WALL and CLOSED, —; Pivot, —, 2 face WALL, —; Lunge Side, —, Recov, —;**

21-24 **Lunge Side RLOD, —, Recov, —; (Twirl end SEMI-CLOSED) Fwd, —, 2, —; Fwd Two-Step; (Twirl end in BANJO) Fwd, —, 2, — facing LOD in BANJO;**

25-28 **Fwd, Lock, Fwd, —; Fwd (Check), —, Back, Close; Fwd, Lock, Fwd, —; Thru, —, Face to LOOSE-CLOSED, —;**

29-32 **Side, Behind, Side, Front; Side, Behind, Side, Front to CLOSED; Pivot, —, 2 end SEMI-CLOSED, —; Walk Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Side, Behind, Side, Front; Apart, —, Ack, —;**

FALLING IN LOVE AGAIN — Grenn 14129

Choreographers: Bob and Dee Voshell

Comment: Excellent waltz music. Half of the routine is repeated in sections. Left turn waltzes and reverse twirls from closed position take this out of the novice class but it is an easy dance.

INTRODUCTION

1-4 **DIAGONAL OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, — M facing LOD;**

DANCE

1-4 **Fwd Waltz; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn end M facing LOD;**

5-8 **Fwd, Point, —; (Left Twirl end SEMI-CLOSED) Back, 2, Check; Fwd Waltz; Pickup to CLOSED, 2, 3;**

9-12 Repeat action meas 1-4:

13-16 **Fwd, Point, —; (Left Twirl end SEMI-CLOSED) Back, 2, Check; Fwd Waltz; Fwd Waltz end BUTTERFLY M face WALL;**

17-20 **Balance Apart, 2, 3; Change Sides, 2, 3 to LEFT OPEN; Fwd Waltz; Side, Draw to BUTTERFLY, —;**

21-24 **In RLOD Waltz Away; Roll Across, 2, 3 end in LEFT OPEN facing RLOD; Back, Back, Turn; Thru, Side, Close to BUTTERFLY;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24:

SEQUENCE: Dance goes thru twice plus Ending.

Ending: (Twirl) Thru, Side, Close; Apart, Point, —.

SPINNING BARGE

By Ray Vierra, Concord, California

Heads right and left thru
Star thru pass thru
Swing thru spin chain thru
Swing thru spin chain thru
Right and left thru
Square the barge three quarters
Allemande left

GRAND SEPARATE

By Joel Kadish, San Jose, California

Four ladies grand chain
Heads lead right circle to a line
Forward eight to the middle and
Back then star thru dive thru
Pass thru star thru
Swing thru girls trade
Men trade men run
Wheel and deal
Two face two
Star thru dive thru
Centers star thru
Square thru five hands
Count five and the other two
California twirl
Everybody separate and
Go around one and face to middle
Allemande left

MAYO

By Jack Mayo, Toledo, Ohio

Four ladies chain
Allemande left alamo style
Give a right to the partner
Balance awhile
Left swing thru and
Balance again
Boys run left
Heads California whirl
(Be sure it's with lady on left)
Left allemande

LEADING BOYS

By Jim Garlow, Baldwin Park, California

Side gents only face your corner
Box the gnat square your sets
Boys lead right circle up four
Head gents break line up four
Forward and back
Do sa do to an ocean wave
Swing thru spin the top
Ends circulate and star thru
Bend the line
Right and left thru
Ladies lead dixie chain
Girls turn back
Allemande left

SWING THRU TRADER

By Willard Orlich, Bradenton, Florida

Heads couples right hand star
Left to corner allemande thar
Heads back up a right hand star
Swing left three quarters to an
Alamo and balance
Swing thru boys trade
Swing thru girls trade
Swing thru boys trade
Swing thru girls trade
Swing left
Sides star right full around
Corners all
Allemande left

SOME ARE SOUNDS

By Bill Armstrong, Los Angeles, California

One and three half sashay
Star thru
Right and left thru
Dive thru star thru
Pass thru cloverleaf
New centers star thru
Pass thru cloverleaf
Double pass thru cloverleaf
Centers star thru
Pass thru cloverleaf
Double pass thru cloverleaf
Face your partner
Back you reel
Pass thru wheel and deal
Centers pass thru
Star thru bend the line
Bend it again pass thru
Wheel and deal
Centers pass thru
Allemande left

Here are a couple from Vic Harris, Langley, B.C., Canada using SWING THRU and BOYS RUN as the main basic.

Head ladies chain
Heads swing thru
Girls turn back
Wheel and deal slide thru
Pass thru slide thru
Swing thru girls turn back
Cast off three quarters
Right and left thru
Square thru three quarters
Left allemande

Side ladies chain
One and three star thru
Pass thru star thru
Circle four
Halfway and a quarter more
Right and left thru dive thru
Pass thru right and left thru
Swing thru swing thru again
Boys run around one girl
Promenade
Promenade don't slow down
One and three wheel around
Star thru do sa do
Swing thru swing thru again
Boys run around one girl
Cast off three quarters
Right and left thru
Cross trail
Left allemande

SINGING CALL*

I LIKE YOU

By Lee Helsel, Sacramento, California

Record: MacGregor #2060, Flip Instrumental
with Lee Helsel

OPENER, MIDDLE BREAK, ENDING
All four ladies chain across the ring
Whirlaway and circle to the left
Whirlaway again and circle left
Left allemande weave around the set
I I I I I like you very much
Do sa do your girl and promenade
Si Si Si Si Senorita I think
I fall in love and when I fall
I think I fall for you

FIGURE:

Head two couples square thru
Four hands and then
Swing your corner lady
'Round and 'round
Join your hands and circle
Circle to the left
Allemande left and
Weave around the town
I I I I I like you very much
Do sa do your girl and promenade
Si Si Si Si Si Si see the moon above
And when I fall
I think I fall for you

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

REALLY NOW

By Gene Pearson, Groves, Texas

Heads two couples lead to the right
Circle up four
Head gents break like that
Center two box the gnat hold on
Square thru three quarters
Ends pass thru
Cast off three quarters 'round
Center two
Square thru three quarters
Ends pass thru
Cast off three quarters
Centers box the gnat
Everybody
Left allemande

The two breaks below were sent to us by
Elmer Mitchell, Enumclaw, Washington.

Heads turn thru
Sides half square thru
Cloverleaf centers pass thru
Turn thru with the outside two
Centers star thru
Same ladies chain
Centers swing thru
Outsides cloverleaf
Centers pass thru
Left allemande

Three and four ladies chain
Heads lead right circle half
One and two ladies chain
Same two half square thru
California twirl
Three and four pass thru
Those who can slide thru
Those who can pass thru
Left allemande

REMEMBER

By Dick Bayer, Fenton, Michigan

One and three right and left thru
Two and four right and left thru
Three and one right and left thru
Four and two right and left thru
Three and two right and left thru
New side ladies chain
First couple only half sashay
Three and one go up and back
Pass thru and separate
Around one to four in line
Forward eight and back
Pass thru make a U turn back
Star thru and double centers in
Cast off three quarters
Star thru and
Triple centers in
Cast off three quarters star thru
Original heads Frontier whirl
Original one and four
Right and left thru
Original side two gents
U turn back shake hands pull by
Left allemande

DOUBLE SPIN

By Thor Sigurdson, Emerson, Manitoba, Canada

Four ladies chain
Heads square thru and count to four
Do sa do the outside two
Spin chain thru
Boys run around that girl
Couples circulate
Wheel and deal to face those two
Dive thru pass thru
Split the outside two
Around one to line of four
Star thru Frontier whirl
Slide thru
Forward eight back in time
Pass thru bend the line
Slide thru
Do sa do in front of you
Spin chain thru
Boys run around that girl
Wheel across (couples trade)
Wheel and deal face those two
Dive thru swing thru
Girls trade turn thru
Allemande

SINGING CALL *

ONE CUP OF HAPPINESS

By Bob Fisk, Chino, California

Record: Blue Star #1860, Flip Instrumental with
Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Allemande left that corner
Turn your partner by the right
Men star left and turn it now
Go once around tonight
Turn thru at home and
You go left allemande
Do sa do your partner
Sides face grand square
Give me one cup of happiness
And one piece of mind
I'll take the biggest slice
Of life that you can find
I think that's all I'm gonna need
To leave the blues behind
One cup of happiness
And one piece of mind
FIGURE:
One and three you promenade
Three quarters round you go
Two and four go right and left thru
Turn the girl you know
Pass thru and swing thru
Four ladies circulate
When the girls get there the boys
Run right and bend the line I say
You're gonna slide thru and square thru
Three quarters around the land
Left allemande that corner
Promenade and then
Oh this is all I'm gonna need
To leave the blues behind
One cup of happiness and
One piece of mind

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

FROM PROMENADE

By Chuck Carroll, San Diego, California

Heads spin the top sides divide
Everybody right and left thru
Star thru dive thru
Star thru spin the top others divide
Everybody right and left thru
Star thru dive thru pass thru
Left allemande

RARIN' TO GO

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain
Heads promenade halfway
Heads cross trail
Behind the sides star thru
Sides to the center
Square thru
Frontier whirl
Left allemande

ALAMO FIGURE

Author Anonymous

Allemande left alamo style
Partner right balance awhile
Heads circulate
Sides trade balance
Sides circulate
Heads trade balance
Heads circulate
Sides trade balance
Sides circulate
Heads trade balance
Allemande left

TURNED ON PROMENADE

By Chuck Brown, San Jose, California

Heads to the middle and back
Box the gnat face the sides
Square thru four hands
You're in lines facing out
Wheel and deal
Girls in the middle turn thru
Star thru with the men
Promenade don't slow down
Sides wheel around star thru
Right and left thru
Dive thru pass thru
Allemande left

WOE THERE

By Bob Beausoleil, Millbury, Massachusetts

Four ladies grand chain
Heads lead right and circle four
Heads break to lines of four
Pass thru wheel and deal
Double pass thru
Lead couple California swirl
Trailing couple centers in
Cast off three quarters
Ends run star thru
Dive thru double pass thru
First couple left
Next couple right
Cross trail
Allemande left and
Right and left grand

GRAND SQUARE HASH

By Jeanne Moody, Salinas, California

One and three star thru
Do sa do to an ocean wave
Double swing thru
Sides face
Grand square
Heads pass thru
Cloverleaf
Everybody left allemande

WHAT NOW

By Wayne West, Norco, California

Heads lead right circle to a line
Pass thru wheel and deal
Girls diagonal dixie chain
Both turn right down the middle
Dixie style to an ocean wave
Step thru
Circle three with the first man
Boys break with a left
Line of three
Forward six and back
Ends star thru
Others dixie chain
Turn left behind those two
Centers square thru three quarters
Allemande left

SINGING CALL*

MAKE IT RAIN

By Danny Robinson, Winter Park, Florida

Record: Square Tunes #122, Flip Instrumental
with Danny Robinson

OPENER, MIDDLE BREAK, ENDING

Now the four little ladies chain
Three quarters around the ring
Join hands circle left you know
Rollaway a half sashay
Circle left around that way
Left allemande go weaving around
Find your girl and do your thing
Do sa do around I sing
Promenade go walkin' down the lane
You got a sharp one dancing kid
Don't let 'em say you never did
Your best be my guest
Make it rain

FIGURE:

One and three pass thru
Cloverleaf that's what you do
Side pair let's do the
Right and left thru (pass thru)
Swing thru the outside two
Gents trade and star thru
Frontier whirl then slide thru
Left allemande that corner girl
Docey around your own
Swing the corner
Promenade that Jane
Fan the flame and make it hotter
I think I can dance on water
As long as you can make it rain

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

CALLERS: *Sets in Order* has produced

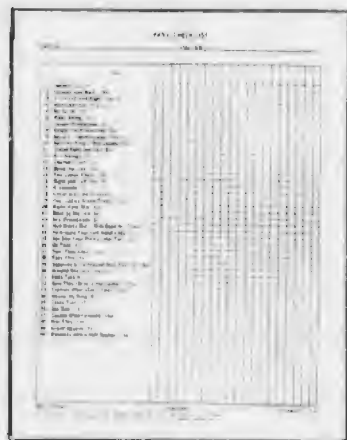
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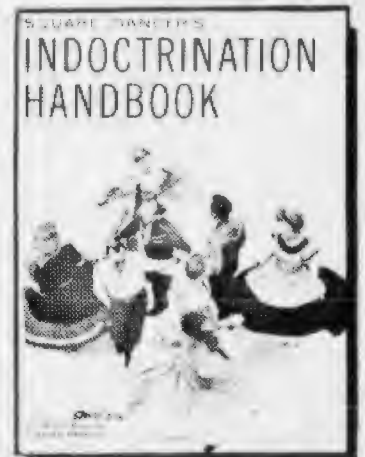
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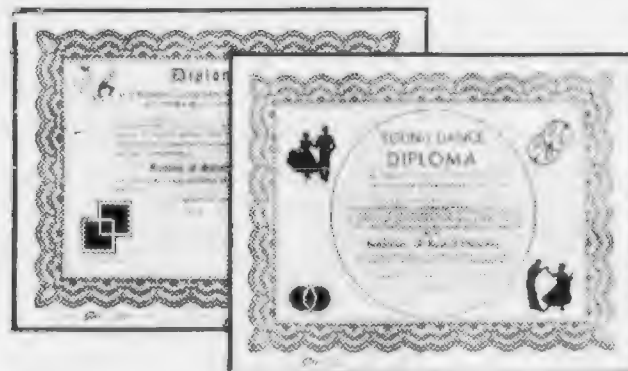
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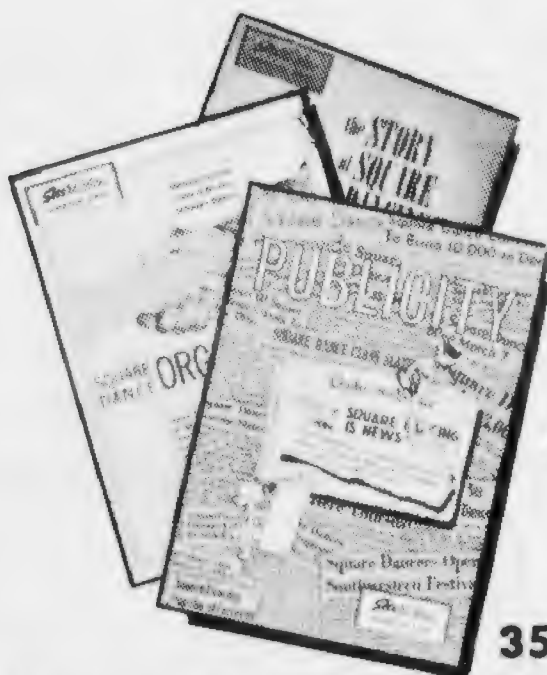
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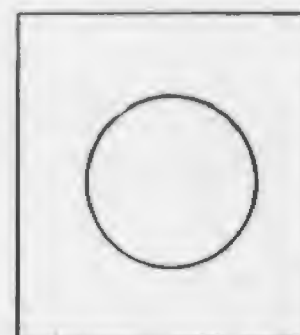
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"I FEEL BETTER"

SCOPE #534



Bob Cone

By: Bob Cone, Ft. Wayne, Ind.

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SQUARE DANCERS

CALLER of the MONTH



Manny Amor — Lakewood, N.J.

MANNY AMOR reversed the usual procedure when he came into square dancing. He was a caller before he was a dancer! He took a square dance course in college as part of his physical education major. After graduation he taught square dancing in the public schools and at the University of Florida. He picked up figures to teach that he had never done altho' by this time he had done some square dancing. After teaching the figures to his wife Jackie, he and she joined the local club.

Soon after this the Amors moved to New Jersey and Manny started his first club there. He is now calling for four clubs in the North N.J. Square Dance Assn. and teaches two classes per year. During the year he calls five or six nights a week besides teaching physical education in high school. It is here that he reaches some 6000 students a year as he goes to different high schools to introduce modern square dancing.

Manny has been a panelist at several National Conventions, has called at the New York World's Fair and at many festivals and dance weekends. Among dance figures he has authored is Barge Thru. He has been on staff at a number of institutes in the Eastern United States.

Because he tries very hard to be entertaining when he calls, Manny occasionally uses gimmicks to liven up the dance. In his area the dancers call him the Jumping Jersey Jester. "I always keep in mind, tho'," says Manny, "that a caller's main pupose is to tell the dancers what to do so they can do it. If a caller can do this and still use the gimmicks, fine, but he should always keep the floor moving."

With his wife and their three children Manny tours the South every July. He books shorter tours for other vacations; even in August, his "inactive" month, he has 12 calling dates. And his square dancing family goes right along with him in all of this.



SOMEONE
YOU
KNOW?

TIME AFTER TIME we get letters that read something like this: "...and if it weren't for Don and Sylvia there just wouldn't be any square dancing in our area today...". Or, "...working with the blind as they have for more than fourteen years they have proven that square dancing and square dancers *can* provide the bright light in the lives of these people and for which all of them, I'm sure, are eternally grateful...". Or, "...despite the weather (quite frequently snow drifts three feet deep) and the distance (more than 250 miles round trip), they devote one night each week to help us out...".

Unfortunately most of these outstanding men and women go unnoticed. They are indeed the "unsung heros of square dancing." While the fact remains that they are not doing these things for public acclaim or for the plaudits of any crowd, we felt that it would be fitting if here in this column we might single out an example each month and in so doing say to all of the hundreds like them "Thank You" and "Well Done."

In the November issue we turned the spotlight on Steve and Fran Stephens, who as a "labor of love" operate CROWD, the Central Registry of World Dancers. In January we recognized Ernie and Dorothy Hope for their tireless efforts on behalf of the activity. And last month the spotlight picked up Carl and Varene Anderson who, among their many services to square dancing helped to create the Annual National Square Dance Convention.

We know that there are many others with similar stories. Some with unusual backgrounds and others with services to the activity that should be told. So, let us know about folks whom you feel deserve this little recognition. Please don't be disappointed if we don't run your candidate, but who knows, we just might.

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Square Dance Date Book



Mar. 6-12th Ann. Funstitute

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Mar. 6-7—Texas State Federation Annual
Conclave, Villa Capri, Austin, Texas

Mar. 6-7—8th Ann. Iowa Fed. Conven.,
Vets. Audit., Des Moines, Ia.

Mar. 6-8—20th Ann. Yuma S/D Festival
Yuma, Arizona

Mar. 7—So. Central Dist. Okla. Spring Festival,
Lawton, Okla.

Mar. 7-9th Ann. Keystone Jamboree, Christ
the King Church, Naha, Okinawa

Mar. 13-14-15th Ann. Mississippi S/D
Festival, Heidelberg Hotel, Jackson, Miss.

Mar. 14-6th Annual Central Kansas S/D
Assn. "Jubilee," Salina, Kansas

Mar. 14-15th Ann. Blue Grass Hoppers Spring
Fest., Yates Elem. School, Lexington, Ky.

Mar. 15-3rd S/ and R/D Festival
Meriden, Conn.

Mar. 20-21-22nd Ann. S.W. Area S/D Assn.
Spring Fest. County Colis., El Paso, Texas

Mar. 20-21-13th Ann. Rome Roundup
Rome, Georgia

Mar. 21-4th Ann. SRP duPont ORA Spring
Swing, Bell Audit., Augusta, Ga.

Mar. 21-7th Ann. Country Cousins Anniv.
Dance, Auditorium, Gatlinburg, Tenn.



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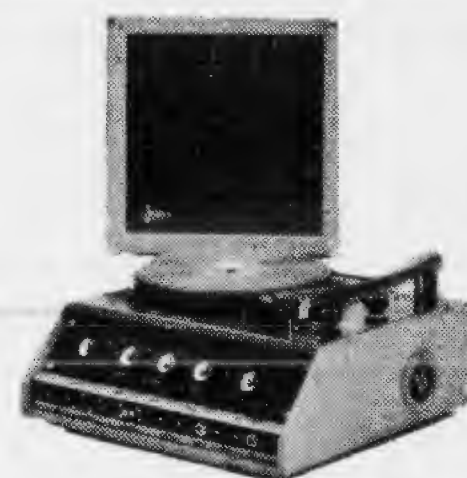
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Lawton, Okla.

Mar. 21-22—USDA 4th Ann. S/D Fiesta
Civic Audit., Bakersfield, Calif.

Mar. 22—Benefit Square Dance
Old Fenton H.S., Fenton, Mich.

Mar. 22—17th Central Ia. Callers Assn.
Spring Fest., Val Air Ballroom,
Des Moines, Ia.

Mar. 27-28—11th Ann. Tar Heel
Square-Up, Park Center, Charlotte, N.C.

Mar. 30-Apr. 4—5th European College of

S/ & R/D, Lake Hotel, Chiemsee, Germany
Apr. 3-4—16th Ann. No. Dak. S/D Convention
Jamestown, No. Dak.

Apr. 3-4—4th Ann. San Diego R/D Festival
Balboa Park, San Diego, Calif.

Apr. 3-4—17th Ann. Alabama Jubilee
Munic Audit., Birmingham, Ala.

Apr. 3-4—20th Ann. Southwest Kansas S/D
Festival, Munic. Audit., Dodge City, Kansas

Apr. 3-5—2nd Ann. Shasta Cascade S/ & R/D
Jamboree, Shasta High School,
Reading, Calif.

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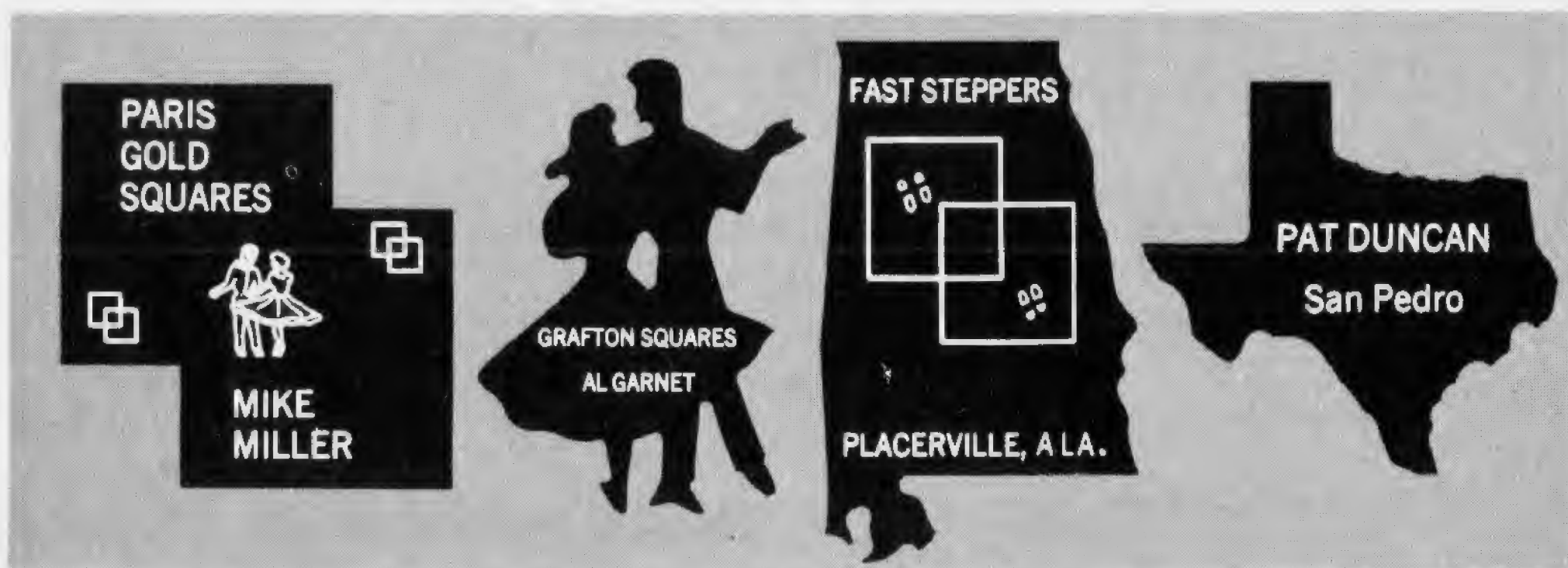
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Apr. 4—3rd Ann. Fairystone Squares Festival
Recreation Center, Collinsville, Va.

Apr. 4—16th Va. S/D Fest., U. of Va. Gym,
Charlottesville, Va.

Apr. 4-5—Camping Squares Spring Camp-Out
City Park, Georgetown, Texas

Apr. 10-12—EAASDC Spring Jamboree
Berlin, Germany

Apr. 11—Southwest Round-Up
Quartz Mt. Lodge, Okla.

ONE DANCER'S OPINION

By Sid Mages — Long Beach, Calif.

WITH REFERENCE to the Madeline Allen column in Square Dancing Magazine, in general I agree. When I disagree I just smile to myself and know that everyone is entitled to his own opinion. However, the comment in a recent issue about the pattern Slide to a Line bothered me enough to make me want to write about it.

I am fairly short so my dance partners are

fits perfect.....feels wonderful!

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usually short, too. In this case the call Circle Four and Break to a Line is quite satisfactory because I merely have to raise my arm a few inches for my short partner to turn under. Sometimes, however, I end up with a tall partner who may additionally have a high hair-do or, even worse, a wig. At the call of Break to a Line a dangerous situation arises. I can't reach high enough to protect her coiffure. Now there is panic; she ducks awkwardly, I stretch like mad and — sometimes we make it safely; other times we do not.

The new pattern Slide to a Line solves this problem. My tall partner and I both slide across; her hair is safe, I am at ease and we can both look relatively graceful. So the Slide to a Line pattern is a real improvement for us. I'd suggest that it be formed into a new basic with its own individual call to distinguish from Lead to the Right and Circle Half Way. It should be directional.

The Star Thru and California Twirl are two more "turn under" figures and they pose the same problem of relative height as discussed

1970

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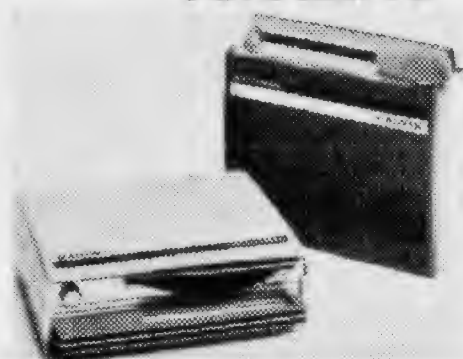
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above. It would appear that the Star Thru is being replaced by Slide Thru which has the same advantage as Slide to a Line and that the California Twirl is being supplanted by the Partner Trade, also an advantage.

Let me make one more comment about these patterns. I am very pleased to see that square dancing is becoming more graceful, more poised, more relaxed and reflects more styling than it has recently. This encourages dancers to stick longer.

Along this line, I would like to see influences

brought to bear to constantly improve square dancing rather than merely condemning new patterns. And let's vote against "hobo" square dances, "beatnik" square dances, etc. A lot of square dancing's charm is in its costumes and this is something that should be retained and even emphasized.

OUTSTANDING ROUNDS AND SQUARES

The Delaware Valley Round Dance Teachers Assn. on the East Coast chose Sparkling Melody on Green for their December Round of the Month and Lily's Back on Hi Hat for



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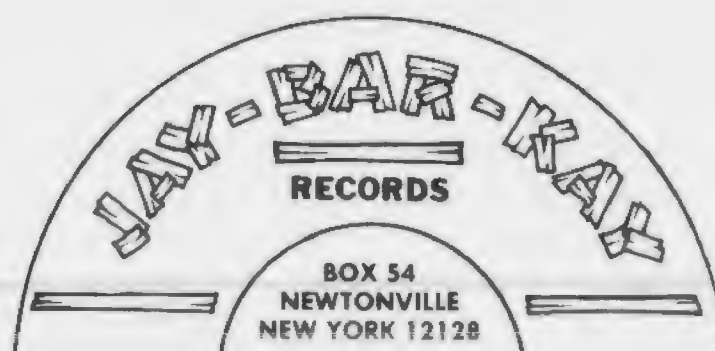
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January. In Denver the Square Dance Platter Parade rated several singing calls on December 27. On a rating scale of a possible 90 high, the following were given 86: One Cup of Happiness on Blue Star; Squaws Along the Yukon on Top; Truck Stop and Hey Porter on Lore; Gal from Pennsylvania on Windsor and How I Like to Dance on Square Tunes.

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Mr. and Mrs. Claud Clark, down in the Virgin Islands, would love to square dance (1) if they can get some teaching records

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GUIDE CHANGE

The address and telephone number of J. & E. McCray, appearing in the Square Dancers Guide of February, 1970 Square Dancing Magazine, should read 1429 N. Limestone, Lexington, Ky. 40505. Tel.: 252-1169.

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SINGING CALLS

AFTER YOU'VE GONE — Lore 1113

Caller: Don Whitaker

Synopsis: (Break) Circle — do sa do corner — see saw partner — men left hand star — turn thru — allemande — weave — do sa do — promenade (Figure) Head (side) gents and corner up and back — star thru — split two — both turn right round one — dixie style to ocean wave — left hand swing — turn thru — allemande — do sa do — corner swing — promenade.

Comment: Good driving music and an interesting dance pattern. Rating: ☆☆☆

I LIKE YOU — MacGregor 2060*

Caller: Lee Helsel

Synopsis: Complete call printed in Workshop.

Comment: Excellent music with Latin flavor. A smooth well timed dance. Rating: ☆☆☆

GONNA CHANGE EVERYTHING — Top 25201

Caller: George Peterson

Synopsis: (Break) Circle — reverse single file — girls backtrack — turn thru — allemande — weave — do sa do — promenade (Figure) Head (side) ladies chain — whirlaway — slide thru — swing thru — turn thru — allemande —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

Occasionally a report will be marked with an (*) in which case you will find the calls reproduced in the Workshop section of that issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate: ☆Average, ☆☆Above average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey in mid-February.

SINGING CALLS

Straight Life	Wagon Wheel 117
But For Love	Wagon Wheel 601
To Think You've	
Chosen Me	Blue Star 1857
Summer Sounds	MacGregor 2051
Your Time Hasn't	
Come Yet	Wagon Wheel 602

ROUND DANCES

Dreamland	Grenn 14124
Lillies Back	Hi-Hat 868
Shenandoah Waltz	Belco 235
It Takes Two To Tango	Grenn 14128
Take Me Along	Hi-Hat 866

do sa do — corner swing — allemande — promenade.

Comment: A good tune and well played music for smooth dancing and a standard routine.

Rating: ☆☆

CHOICE OF KEYS IN SINGING CALLS

The key in which a singing call is recorded is very important as the selection must be such that the record will be in the voice range of the largest possible number of callers. The average man can cover a range from a low of A on one end to a high of D on the other which is a spread of 10 notes. However, voices do vary so most singing calls are recorded in a key that places them between C and C.* Some are recorded a note lower than that but ninety-five percent of all callers can use either spread.

*One octave range.

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There is no way in which a caller can tell whether a song is in his voice range by knowing the key in which it is recorded so he will have to depend on the recording company. If in doubt, listen to the called side of the record. If the recording caller has to strain to reach a note there is a good chance that you will to . . . some recording callers deviate from the tune to cover a high note and when this happens the purchaser will have to copy his style.

All of the following singing calls were reviewed in the September issue of "SQUARE DANCING" and all are within one note of the same voice range. None have a note higher than C and none have more than one octave total range.

Title	Key in which recorded
BLUE EYES (Grenn)	D
RED ROSES (Bogan)	B flat
SMOKEY THE BEAR (Bogan)	G
NORMALLY NORMA LOVES ME (Swinging Squares)	C
HAVE FAITH (Longhorn)	B flat
JULY YOU'RE A WOMAN (Windsor)	C
FOUR WALLS (Bogan)	C
HUM DIDDLE DEE (Bogan)	C
I'M HAPPY (Windsor)	C & D
THERE'S BETTER THINGS IN LIFE (Lore)	C
TAKE A LOT OF PRIDE (Kalox)	C
BABY MINE (Windsor)	F
I HATE TO SEE ME GO (Hi-Hat)	D & E flat
THE WEDDING CAKE (Square Tunes)	F

All are in the same general voice range but use the following keys G, C, B flat, D, F, & E flat.

ROUND AND ROUND — Top 25200*

Caller: Dick Leger

Synopsis: Complete call printed in Workshop.

Comment: A real smoothie. Good music, great tune, and a well timed standard pattern in which everyone is active. Rating: ☆☆☆

ONE CUP OF HAPPINESS — Blue Star 1860*

Caller: Bob Fisk

Synopsis: Complete call printed in Workshop.

Comment: Good music, excellent tune and a good smooth dance routine that keeps the dancers moving. Rating: ☆☆☆



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"It All Depends On You"

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DAN SCHMELZER

SING THE BLUES TO DADDY — Windsor 4932

Caller: Dick Hoffman

Synopsis: (Break) Allemande — pass partner — turn thru — swing — circle — allemande — do sa do — right and left grand — promenade (Figure) Heads (sides) star thru — pass thru — swing thru — boys run — couples circulate — wheel and deal — dive thru — square thru three quarters — corner swing — allemande — do sa do — promenade.

Comment: A smooth flowing dance to well played music. A standard routine and good word meter. Rating: ☆☆☆

OBLAH-DI-OBLAH-DA — Top 25198

Caller: Dick Leger

Synopsis: (Break) Allemande — allemande thar — shoot star full turn — corner box the gnat — do sa do — weave — do sa do — promenade (Figure) Heads (sides) square thru — corner swing — circle — allemande — weave — do sa do — promenade.

Comment: Well played music and a very easy dance that offers a chance for dancers to sing along. Rating: ☆☆☆

FLOWER OF LOVE — Blue Star 1862

Caller: Bob Fisk

Synopsis: (Break) Circle left — left allemande corner — do sa do — men star left — turn thru at home — allemande — do sa do — promenade (Figure) Heads (sides) square thru



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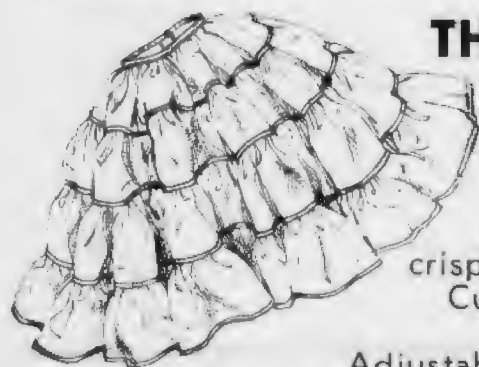
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— slide thru with corner — right and left thru
— cross trail — allemande — weave — do sa do
— promenade.

Comment: A smooth flowing dance routine to well played music and a lively tune.

Rating: ☆☆☆+

TRUCK STOP — Lore 1112

Caller: Don Whitaker

Synopsis: (Break) Bow — swing — allemande — right hand swing partner — gents star left — turn partner right — corner left — swing partner — promenade (Figure) Heads (sides) Lead right — circle four to line — gents star right — partner left — allemande thar — throw in clutch — turn partner left — swing corner — promenade.

Comment: An updated dance to the old standard "Truck Stop Grill". Routine is fun to dance.

Rating: ☆☆☆+

I'VE GOT LIFE TO LIVE — Square Tunes 121

Caller: Ted Frye

Synopsis: (Break) Ladies promenade — turn thru — allemande — men star right — allemande — weave — do sa do — promenade (Figure) Ladies chain three quarters — heads (sides) star thru — pass thru — swing thru — turn thru — allemande — weave — do sa do — promenade.

Comment: Music is pleasant and light. A standard smooth flowing dance routine.

Rating: ☆☆☆

MAKE IT RAIN — Square Tunes 122 *

Caller: Danny Robinson

Synopsis: Complete call printed in Workshop.

Comment: Music is subtle and well played. Tune is good and dance routines are close timed. Contemporary and fast moving. Call is a bit wordy.

Rating: ☆☆☆+

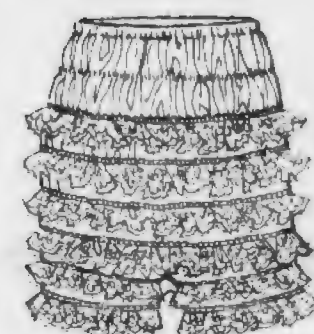
I DON'T KNOW WHY — MacGregor 2059

Caller: Bruce Johnson

Synopsis: (Break) Allemande — partner right — ladies star left — box the gnat — do sa do — men star left — partner right — allemande — grand right and left — promenade (Figure) Heads separate halfway round — star thru — up and back — half square thru — swing thru

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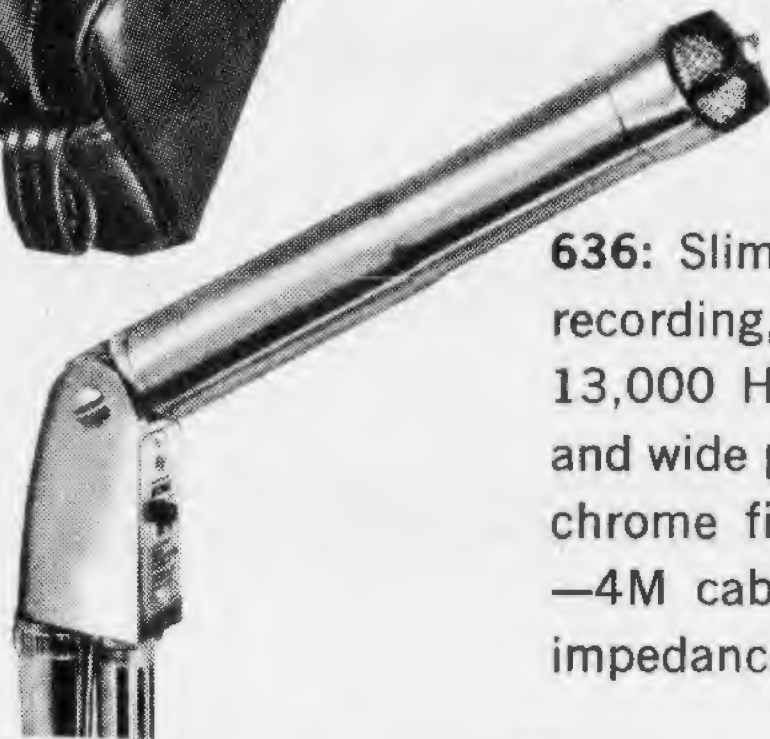
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arrangement in 4/4 time. Rating: ☆☆☆+

(sides) lead right circle to a line — right and
left thru — barge thru — allemande —
do sa do — promenade.

Comment: A lively instrumental, a fast moving
dance and good word meter. Instructions for
"Barge Thru" come with the record.

Rating: ☆☆☆

CALL ME UP — Scope 531

Caller: "Mac" McCullar

Synopsis: (Break) Circle — allemande —
promenade — heads (sides) wheel around —
pass thru — wheel and deal — star thru —
couples lead right — allemande — do sa do —
promenade (Figure) Ladies chain — heads

STRAIGHT LIFE — Wagon Wheel 117

Caller: Don Franklin

Synopsis: (Break) Ladies chain three quarters —
four ladies chain — circle — half sashay —
allemande — do sa do — promenade
(Figure) Heads (sides) promenade three
quarters — sides (heads) pass thru — circle



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four to a line — pass thru — wheel and deal — double pass thru — first left — next right — cross trail — corner swing — promenade.

Comment: A currently popular tune and excellent music. Dance is very close timed, fast moving and a little wordy. Rating: ☆☆☆

TRY A LITTLE KINDNESS — Hi-Hat 386

Caller: Ernie Kinney

Synopsis: (Break) Circle — allemande — do sa do — four men star left — turn thru — allemande — weave — do sa do — promenade (Figure) Heads promenade three quarters — right and left thru — cross trail — corner swing — promenade.

Comment: Very good music to currently popular tune and a smooth flowing well timed dance routine, with good word meter and standard basics. Rating: ☆☆☆

LONG ROCKY ROAD — Blue Star 1861

Caller: Marshall Flippo

Synopsis: (Break) Four ladies promenade — box the gnat — swing — promenade halfway — allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade halfway — right and left thru — square thru — do sa do — right and left thru — swing thru — ladies trade — swing — promenade.

Comment: A good tune and a fine well timed

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dance. The music is good but leads are quite
light on some choruses. Rating: ☆☆☆+

DANCING DOLL — Windsor 4933

Caller: Andy Petrere

Synopsis: (Break) Circle — reverse single file —
girls backtrack — turn thru — allemande —
weave — do sa do — promenade (Figure)
Heads (sides) promenade halfway — right and
left thru — rollaway — star thru — do sa do —
square the barge three quarters — corner
swing — promenade.

Comment: Danceable music and an active dance
routine that includes "Square the Barge".

Rating: ☆☆

(LETTERS, continued from page 3)

November 1969, sums up the situation.

As a follow-thru to the Shepherd dances we
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I would express my gratitude by asking callers and dancers everywhere to adhere to standardisation of movements as put down by Sets in Order...

Our goals for 1970 are definite ones in New Zealand and with what must be considerable effort we hope to develop the movement according to Sets in Order's format — a good one.

John Cooke
Auckland, New Zealand

Your letter has a sensitive insight to one of our

activity's greatest needs at this time. Sometimes people look at "standardization" disdainfully as being a form of "regimentation." But the fact that we can learn to square dance in one area and then dance anywhere in the world makes it important to have some standardization. — Editor.

Dear Editor:

The article on the "Care and Feeding of Traveling Callers" by Madeline Allen was most interesting. We are only starting our fourth year of dancing in Spring Gulch Square Barn but have had our share of misunder-

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standing — even with local callers.

Therefore we second her position to put everything in writing. Lately I have used a simple contract with good results. (Included are the name of the caller, date he is expected, financial arrangements and a cancellation clause). It may not be legally binding but it does spell out everything for both parties.

Our "pet peeve" — callers who do not answer their mail. We use return postage-paid envelopes to no avail...

Fortunately there are enough good callers

available that we do not need the ones who do not answer. It might interest you that a number of the latter publish and serve on panels in "Square Dancing."...

The Kaiser Krew
New Holland, Penna.

Dear Editor:

As an old friend of Dan and Madeline Allen I take the privilege of disagreeing with Madeline occasionally, but not often. The only places we part company are on the white shirt (I think they look good sometimes) and

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on the way to end a promenade, I think the "senior citizen" walk-out is good if done by all the square and not cut too short.

December's article on visiting callers is right on the beam! They are a badly-neglected group particularly those who come from medium distances. If you invite someone from across the continent, chances are your club is impressed enough to take some pains to see that he is properly housed and fed while in your area. But what of the poor fellow who drives 200 miles after work and is faced with

driving back late at night or next day, without any real contact with the dancers in the area? . . .

To switch subjects: Round dancing is suffering from too much attachment to newness. Our area finally reduced the "official" rounds to six new ones a year but too often, good old numbers are pushed aside after a year. I would like to see regional groups designate the best dances of the past as being suitable for the sort of perpetual life that Blue Pacific and Hot Lips enjoy. Salty Dog Rag would be just



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TOP

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as much a smash today as it was 15 years ago. Mr. Guitar, Happy Polka and Pazzo Pazzo don't deserve the limbo they have fallen into. Every reader who enjoys rounds can suggest others that he would like to see perpetuated. Influential round dance teachers might make some effort to revive the best of the past.

Allen Conroy, M.D.
San Rafael, Calif.

In thinking back to some of those earlier rounds, I wonder if they weren't over-worked when first introduced and so were worn out and dropped. We would sometimes hear of a round like Happy Polka being played four or five times in one evening. — Editor.

Dear Editor:

First of all — what a tremendous job you and your staff have done with the Gold Ribbon Reports. You certainly took a comprehensive look at all phases of the activity and, I am sure, started a lot of people thinking about how they can improve their part of the square dance picture.

You might be interested in what has happened in our area as a result of your reports. It



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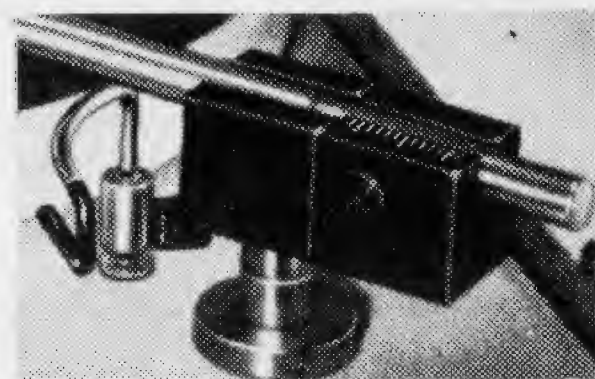
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seemed that a lot of people were losing interest in square dancing because they couldn't keep up with the new figures. They were also not too interested in a "limited basics" club as there was not enough variety involved. Therefore we got together with two of the area callers and have formed a new club.

We feel that the name of the club, the "G-ometrics" is quite descriptive, as we are not only doing squares and rounds (two and two) but contras and quadrilles. By giving the dancers this much variety we hope to keep them interested without having to go beyond the "extended" level of dancing.

Such a club may not be unusual in itself but we feel that the origin is. It is an outgrowth of our Dancing Shadows R/D Club. Both of the callers are members as well as having their own square dance clubs and over half of the people who came out for our first night were either in the round dance club or its new class. There were five sets on the floor that first night . . .

Ken and Carol Guyre
Liverpool, N.Y.

Dear Editor:

We are just dancers but we are quite concerned at the round dance situation as it seems to be here in our area. We have not attained any new dancers for a number of years. We like round dances between tips to give our evening variety and balance.

Perhaps too much emphasis is being placed on round dance clubs and people just don't have that extra evening to belong to another club.

When we were overseas our repertoire wasn't large but the dances we had learned

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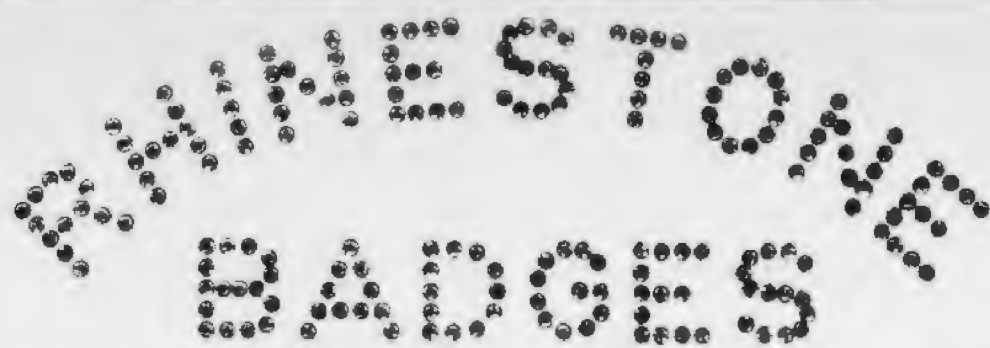
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we could get up and do at any time because repetition had impressed them firmly in our minds.

We believe callers should teach a few simple rounds right along with square dance basics. We ourselves like to learn dances well enough and keep them around long enough so that we can relax and really enjoy the music...

Julius and Miriam Nestor
Dayton, Ohio

Hopefully the time will come when once again the round dance portion of square dancing will be a complement to the entire activity. — Editor.

Dear Editor:

The Cast-Offs Square Dance Club at Ramstein Air Base, Germany, would like to thank all the dancers who helped to make the Winter Jamboree at Ramstein one of the most successful. We had over 300 dancers register and 36 squares were on the floor for the Grand March...

Ron and Bev Scherzinger
Ramstein, Germany

Dear Editor:

Just because we haven't written lately and

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told you is no indication that we don't enjoy each issue of Sets in Order. We realize fully the tremendous effort it takes to do such a fine job each month. We also enjoy reading notes from and about our friends around the country. Thank you.

Ted and Deloris Breske
San Antonio Square
and Round Dance News
San Antonio, Texas

Dear Editor:

We found your Gold Ribbon Reports very

interesting and appreciate the amount of work that these folks must have done. We found the One Night Stand has worked well with new dancers as they seem to like to just dance to the music for the first few nights.

Art Wiggins
Manor, Sask., Canada

Dear Editor:

We all want to dance with our friends; there can be no objection to that. But the places in the square should not be reserved. If another couple steps into the vacant place

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in the square they should not be embarrassed or insulted . . .

Most of us are interested in making new friends and with just a little consideration for our fellow dancers, guests and visitors, the little effort of welcoming courtesy on our part will greatly add to our own enjoyment of the dance.

C. W. Geisheck
Pinellas Park, Fla.

caller wearing a western hat indoors, as it appeared in the September Sets in Order in regard to a television film on square dancing. I maintain the western hat is a part of his costume and as such it is appropriate that he wear it while performing. As a matter of fact he did wear it only when he was calling and removed it between tips. Now he won't wear it at all and I feel we have lost some of the color at our dances . . .

Dear Editor:

I would like to rebut your criticism of our

John T. Conroy
Joliet, Ill.

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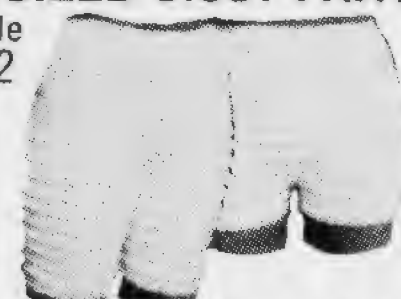
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